

ISSUE 51

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QUANTUM LEAP

Sam leaps home in a
Fantasy Flashback

LOIS AND CLARK

Flying high
with The New
Adventures of
Superman

TOMORROW PEOPLE

Exclusive report
on new season

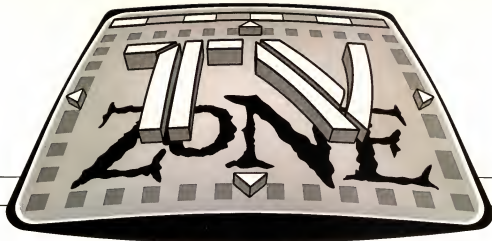
STAR TREK

Directing
DS9 and
NEXT GENERATION

PLUS: Animated Batman, and our acclaimed news and reviews



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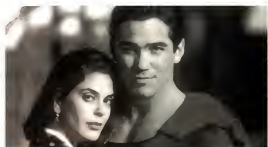
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Front Cover: Dean Cain as Superman and Teri Hatcher as Lois Lane in *Lois and Clark: The New Adventures of Superman*



Super relationship in *Lois and Clark*

Editorial

Just as the festive season was fast becoming a fond memory, I was fortunate to catch Patrick Stewart's performance of Dickens's *A Christmas Carol*. It seems quite an undertaking to act out the whole book, particularly when Patrick Stewart performs the whole thing *by himself*! It was, however, a captivating performance, and he easily absorbed the audience into his narration. The audience seemed to consist largely of *Star Trek* fans (in and out of costume), but director Trevor Nunn was also spotted. I hope his was an exploratory viewing, and that it might lead to Patrick Stewart's *tour de force* being seen by a much larger and varied audience. The next issue of *TV Zone* will be published on 24th February.

Jan Vincent-Rudzki



Temporal relationships in *Quantum Leap*

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Stuart Clark, Edwin Yau and
John Ainsworth

Absolutely F.A.B.ulous

Not to be missed is Jennifer Saunders and Joanna Lumley in Series Two of **Absolutely Fabulous** (from January 27), the first episode of which includes a dream sequence featuring the real Lady Penelope voiced by Sylvia Anderson among an array of guest artists including Helena Bonham Carter, Germaine Greer and Suzi Quatro. When recording took place it was the wooden puppet rather than the other guest actors that caused the most gasps of wonder from the audience. **Hitch Hiker's** Mark Wing-Davey is also due in one episode. A third and final series has already been commissioned and the US has shown interest in purchasing the format, but there are worries that the series is not 'politically correct' enough for American viewers!

Also on the comedy front, Channel 4 has commissioned a new sitcom from award winning stand-up comedian Eddie Izzard called **The Cows**, which is set in a dairy farm inhabited by talking cows who, although born in the 1930s, have somehow been time-warped to the present. Surreal or what?

It is also believed that a reunion series of **The Goodies** featuring Tim Brooke Taylor, Bill Oddie and Graeme Garden is in preparation. Meanwhile, UK Gold has started strip showing 68 episodes of **Sykes**, made by the BBC between 1972 and 1979.

Audience

This issue reviews the ratings from week ending 24th October to 26th December 1993, a period which saw **Doctor Who** celebrate its 30th Anniversary with an astonishing 13.7 million viewers for *Dimensions in Time* as part of **Children in Need**, a lacklustre 4.2m for the barely publicised **Thirty Years in the TARDIS** documentary (the 127th most watched programme

that week) and a meagre average of under 4m for *Planet of the Daleks*.

Red Dwarf VI performed admirably topping the BBC2 chart at the end of October hitting a high of 6.28m and averaging 5.91m for the whole series. Other strong BBC2 performers were **Star Trek** (avg 4m) **Captain Scarlet** (avg 3.1m), **The Man From Uncle** (avg 2.5m) and **The Addams Family** (avg 2.2m). The 22 November episode of **Quantum Leap** was easily the most successful of the JFK assassination commemorative programmes amassing 4.6m. **Wild Palms** came and went, starting with a strong 3.26m, losing its audience in the middle before regaining 1.97m for the finale. Also disappointing was **Stark**, which faded after its 3.9m debut, losing 1.6m over its 3 weeks. Channel 4 continued to rerun **The Crystal Maze** averaging 2.4m, although the Christmas special with new host Ed Tudor Pole attracted 4.4m. **Mork and Mindy** regularly obtained 2m, but **Batman** failed to register.

Series two of **The Borrowers** on BBC1 increased its audience from 1992's impressive 7.7m to average 8.6m. The Beeb's movies **Ghost** and **Back To The Future Part III** on Christmas Day won 18.5 and 13.7m respectively. ITV's **Cracker** continued to impress building to 11.9m for its last two episodes. The move to Sunday failed to assist **seaQuest DSV**, which commenced with 8.8m but dropped

out of ITV's top 30 for most of its remaining run.

The two **Trek** series on Sky One were at level pegging by the end of **Deep Space Nine**. DS9's audience was gradually eroded to a low of 0.5m, still a stronger performer than **Young Indiana Jones** had been in the same slot. Meanwhile as **The Next Generation** entered Season Four for a second time, its ratings increased from 0.4 to 0.5m.

Bravo Avengers

In what is considered by the channel as a considerable coup, satellite and cable station Bravo has negotiated a deal with Lumiere Video enabling 136 episodes of **The Avengers** to be screened from 7 February. This represents Bravo's biggest single commitment to a purchased programme to date. Commencing with the sole surviving Ian Hendry episode **The Frighteners**, the next 52 are what remains unwiped from the Cathy Gale (Honor Blackman) era, the vast majority of which have not been shown in the UK since their original ABC transmission (Channel 4 only screened 11 of these last year plus **The Frighteners**). To follow will be the Emma Peel (Diana Rigg) black and white series (26 episodes), her colour series (25 episodes) and finally the Tara King (Linda Thorson) series (32 episodes). Additionally, there is **The Avengers Retrospective** on Sunday, 6 February, narrated by Patrick Macnee, which serves as

an introduction to the programme and examines why it has achieved cult status.

Episodes lined up for the rest of February are **Mr Teddy Bear**, **The Little Wonder**, **Don't Look Behind You**, **Dead on Course**, **Mission To Montreal**, **The Sell Out**, **Warlock**, **Propellant 23**, **The Decapod**, **Bulseye**, **The Removal Men**, **The Mauritius Penny**, **Death of a Great Dane** and **Death on the Rocks**.

Trek Transplanted

Meanwhile Sky One ends its rerun of **The Next Generation** on 16 February, part way through Season 5S replacing it with 'classic' **Star Trek**, which is concluding its BBC2 run. The channel is still intending to purchase Season Seven of **TNG** and Two of **Deep Space Nine** and plans to repeat Season One of the latter. Tipped to replace **Trek** on BBC2 is **Randall and Hopkirk (Deceased)**, but season four of **TNG** could supersede this — although summer is considered more likely.

Forthcoming

BSkyB and Yorkshire Tyne-Tees are among the companies financing **The Wanderer**, budgeted at £8.4m, which is being written by **Last of the Summer Wine** scripter Roy Clarke. The plot revolves around a medieval knight who is re-incarnated in the present as a successful international businessman and his evil brother who sets out to kill him. Bryan Brown (best known for **Gorillas in the Mist** and **FX - Murder by Illusion**) will play both roles in the 12 one-hour programmes and 90 minute special. ITV was originally interested but eventually decided it was too ambitious. Shooting will take place across Europe this year screening on Sky One in early 1995. If successful, the series will be expanded to 26 episodes a year.

ITV's **Stanley's Dragon** by Richard Carpenter can be seen from 7 April. Carpenter describes it as a "conversation story... The dragon isn't joky, the people are." He is currently working on an idea based on the Arthurian legends which he describes as "a cross between **Star Trek** and **Dallas**. We'd do it properly in 26 episodes. That's a grown-up story always treated as a kid's book, but it's full of

Bravo! The Avengers



Video Update - The Story So Far

(Please note: The list is subject to change)

1994

January

- 31st **Doctor Who: Day of the Daleks / The Ark in Space / Pyramids of Mars** (all three now unedited)
An Unearthly Child / The Aztecs / The Dominators / The Mind Robber / The Claws of Axos / The Time Warrior / Terror of the Zygons / The Brain of Morbius / Mawdryn Undead / The Curse of Fenric / The Daleks: The Early Years / Cybermen: The Early Years
Star Trek Pilots: Where No Man.../Encounter at Farpoint/ Emissary plus Corbin Meunier

February

- 2nd **Highlander: Family Tree / Innocent Man**
 7th **Survivors: Law and Order/The Future Hour** (Eps 9/10)
 : **Revenge/Something of Value/Beginning** (Eps 11-13)
Randall & Hopkirk (Deceased):
 7 **The Man From Nowhere/ Just for the Record**
 14th **New Avengers: 1: Eagle's Nest/Last of the Cybemaunts**
 2: **Sleeper/Target**
 21st **Jason King / Department S 1: A Red Rose Forever/ The Double Death of Charlie Crippen**
Jason King / Department S 2:
 A **Kiss for the Beautiful Killer/Bones of Byrom Blaine**
 28th **Avengers: 7 Danger Makers/ See Through Man**
 8 **Small Games/Hidden Tigers 9 Game/Keep Killing Steed**

March

- 7th **Doctor Who: Green Death (doublepack) / Arc of Infinity**
Action TV: 3 volumes (provisional)
Man In A Suitcase: 5 The Girl Who Never Was/ Web with Four Spiders
Space: 1999: Vol 17 A Matter of Balance/ Beta Cloud

April

- 5th **Avengers 10-12 (2 Linda Thorson/1 Diana Rigg - tba)**
TriPods 1/2 (unconfirmed)
New Avengers 3

May

- 3rd **Dr Who: Inferno/Revelation of Daleks** (both unconfirmed)

To Be Scheduled:

- Red Dwarf V: Holoship / Quarantine**
R & Hopkirk 8: Sentimental Journey/Somebody... Grave
Space 1999: Vol 18 Lambda Factor / Seance Spectre
The Champions: 11 The Survivors/The Bodysnatchers
 12 **The Mission/The Gunrunners**
Man In A Suitcase: 6 Variations On A Million Bucks 1&2

Single tapes are normally priced at £10.99 with doublepacks £16.99. Video Gems have set 14 February for release of the first two volumes of **The New Avengers**. Thereafter, one tape will be issued every two months, which, depending on outstanding clearances for 18 of the remaining 22 episodes, should be in chronological order. A **Doctor Who** release for later in the year may include a combined **The Rescue** and **The Romans**, and BBC Video is arranging clearances for **The TriPods**. Last November's **Resurrection of the Daleks** was released as four 25-minute episodes rather than the two 50-minuteers as broadcast in the UK and indicated on the video packaging. This was how the production was originally intended.

Deep Space Nine: Season 2 is due for early 1994, and February may see the launch of **Next Generation: Season 7**.

blood and lust and treachery and double dealing and incest and vendettas."

52 half-hour episodes of **Highlander: The Animated Series** are to be made by Gaumont Television to capitalize on the success of the film and television franchise. Co-produced by Nelvana of Canada, one of the companies behind the recent

Tintin animations, the storyline is set 1000 years in the future in a civilisation which has reverted

to the Middle Ages. The second series of the live-action **Highlander: The Series** starring Adrian Paul is currently in production.

Emma Thompson is starring in **The Blue Boy** for the BBC, a ghost story written and directed by Paul Merton. Filming is to take place in Scotland.

Following on from the development of Clive Barker's **Weave-world** (see **TV Zone #49**), the Lifetime Group has formed

Book Update - The Story So Far

(Please note: The list is subject to change)

1994

February

- 7th **ST:TNG: The Devil's Heart** (Carmen Carter) £4.50
ST:DS9 5: Fallen Heroes (Daffyd AB Hugh) £4.50
ST:DS9 Young Adult 1: Star Ghost (Brad Strickland) £2.99
ST: Transformations (Dave Stern - first audio original) £6.99
Doctor Who: New Adventure: No Future (Paul Cornell)
Robots of Death (reprint)
 24th **ST Adv. 4: Perry's Planet** (Jack C Haldeman) £4.50
A for Andromeda to Zoo Time: A4 hardback £35

March

- 7th **ST:TNG: Sarek** (AC Crispin - h/back/audio) £9.99/£7.99
ST:TNG 29: Sins of Commission (Susan Wright) £3.99
The Best of STTNG: Graphic Novel (£9.99)
Doctor Who: New Adv.: Tragedy Day (Gareth Roberts)
Talons Weng-Chiang (reprint) **Decalog** (Stammers/Walker)
Avengers Programme Guide (Cornell/Day/Topping)
Doctor Who: The Scripts: Pirate Planet (uncon.) £4.99

April

- 4th **ST 69: Patrician Transgression** (Hawke) £3.99
Star Trek Encyclopedia (Michael & Denise Okuda) £3.99
DS9 Young Adult 2: Stowaways (Brad Strickland) £2.99
ST: Mudd's Angels (J A Lawrence) £4.50
Doctor Who: New Adventure: Legacy (Garry Russell)
Paradise of Death (Barry Letts)

May

- 2nd **ST:TNG 30: Debtor's Planet** (Bill Thompson) £3.99
STDS9 6: Betrayal (Lois Tilton) £4.50
STDS9: Fallen Heroes (D AB Hugh, audio) £7.99
 19th **Dr Who: New Adv: Theatre of War** (Justin Richards)
Limited edit. themed reprint - Regenerations (mail order)

June

- 6th **ST 70: Lost Years #3: Traitor Winds** (LA Graf) £3.99
Starline Acad 4: Capture The Flag (John Vornholt) £2.99
STTNG: Last Episode novelization (M J Friedman) £3.99
Doctor Who: New Adv.: All Consuming Fire (A Lane)
Dr Who Prog. Guide (Jean Marc Lofficier) Revised
 23rd **ST Adventure 6: Trek to Madworld**
 (Stephen Goldin) £4.50
Back to the Bat Cave (Adam West) £5.99
Dr Who: Scripts: Abom. Snowmen (unconfirmed) £4.99

July

- 4th **ST: Shadows on the Sun** (Michael Jan Friedman) £4.50
STTNG: Q-Squared (Peter David) £9.99
 21st **Doctor Who: New Adv.: Blood Harvest** (Terrance Dicks)
Missing Adv.: Goth Opera (Paul Cornell) 5th Doctor
STDS9: Graphic Novel (unconfirmed) £6.99

August

- 1st **STTNG 31: Foreign Foes** (David Galanter) £3.99
ST: ST, TNG and DS9 1995 Calendars £5.99 each
Starline Acad 5: Atlantis Station (tba) £2.99
 18th **Dr Who: New Adv: Strange England** (Simon Messingham)
 25th **ST Adv 7: Planet of Judgement** (Joe Haldeman) £4.50

September

- 5th **STDS9 7: Warchild** (Esther Freisner) £4.50
ST 71: Crossroads (Barbara Hamley) £3.99
 15th **Dr Who: New Adv: First Frontier** (David McIntee)
Missing Adv: Evolution (John Peel) 4th Doctor
 22nd **Doctor Who: The Scripts: Galaxy Four** (uncon.) £4.99
ST: Graphic Novel

October

- 3rd **STTNG: Requiem** (Friedman & Ryan) £3.99
Star Trek Coffee Table Book (G Roddenberry) £1ba
STDS9 Young Adult 3: Prisoners of Peace (John Peel) £2.99
 20th **Doctor Who: New Adv: St Anthony's Fire** (Mark Gatiss)
The Seventies (Howe/Stammers/Walker) b/b

November

- 7th **STTNG: Dark Mirror** (Diane Duane) £4.50
STDS9 8: Anti-Matter (John Vornholt) £4.50
The Making of STDS9 (Gard & Judith Stevens) £9.99
 15th **ST Adv 9: Fate of the Phoenix** (Marshall/Culbreath) £4.50
Blake's 7 Programme Guide (revised)

1995

January

- Doctor Who: New Adv: Set Piece** (Kate Orman)

Ace will finally be written out of the **Doctor Who** New Adventure novels in **Kate Orman's Set Piece**, scheduled for January 1995. An older male companion is apparently destined to join the crew.

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OUT NOW!

Metrotime, a new multimedia undertaking in conjunction with Metrodome. Its first two projects will be Barker's **Midnight Meat Train** and Harry Adam Knight's **Proteus**.

In the US plans are afoot to produce an updated version of **Flipper** set in the 21st Century, while Rod Sterling's widow has found unproduced scripts of **The Twilight Zone** that are reportedly so good that they may be filmed.

Richard O'Brien has been starring in **The Ink Thief** which should be aired by ITV from mid-March. Yet another cult tv spin-off hitting the big screen is comedy western **Maverick** starring Mel Gibson with original star James Garner also in the cast.

Rumours have been floating around that Steven Spielberg and Universal Television have signed a deal for a new 22-episode SF series for NBC in the fall of 1994, titled **Earth Two**. **Space Police** has been restarted and revamped at Pinewood Studios. Gerry Anderson has mobilized a team, consisting of some of Britain's finest special effects men, to produce a two-minute promotional trailer for the series. This promo will be used to generate backing for the series and it is hoped that American money will be forthcoming.

Shorts

Cesar Romero, who played The Joker in the 1960s **Batman** series died recently. Also deceased in Cyril Coke, an ITV drama pioneer, who directed many vintage programmes such as **The Troubleshooters**, **Upstairs Downstairs** and **The Duchess of Duke Street**.

Remote Control, a presentation and seminar on interactive television, is being held on the NFT2 at 11.00am on 19 February. Details and tickets from MOMI Education on 071 815 1537/8/9 (10am - 6pm weekdays).

A multi-million BBC theme park is currently being considered for funding by Pearsons, which would double as a production facility to enable the public to watch programmes such as **EastEnders** being recorded. Actor Don Henderson recently wrote to **Screen International** attacking former BBC1 Controller Jonathan Powell, who "axed **The Paradise Club** the very week it won the best tv programme of the year award; also

Star Treks Update

Please note: The list is subject to change. Paramount satellite uplink dates are given first

The Next Generation - Season 7

(08 Jan) **The Pegasus**: Directed by LeVar Burton, the Romulans are back and it is explained why the Federation doesn't have cloaking device technology. Riker will also reunite with his former Captain, now an admiral, who orders him to hide the real purpose of a risky mission from Picard. You will also see the USS Pegasus, the ship Riker first served on after graduating from Starfleet Academy.

(15 Jan) **Homeward**: Worf's foster human brother, Nikolai, a Federation cultural liaison officer, appears. He has violated the Prime Directive by getting involved with a doomed alien race that's not part of the Federation in an effort to save them, and Worf, surgically altered by Dr Crusher, attempts to rescue his brother.

(29 Jan) **Sub Rosa**: Directed by Jonathan Frakes, Dr Crusher returns to the terraform colony where her grandmother of 102 years old still lives and encounters a ghost lover which has 'haunted' her family for generations.

(05 Feb) **Lower Decks**: An episode rumoured to tie in with **Star Trek: Voyager**! Rumour has it that Patti Yasutake, who plays Nurse Ogawa, and Shannon Fill, who plays female Bajoran Cadet Second Class Sito, will be in the new series. The plot concerns four ensigns on the Enterprise in a promotion evaluation process. A top-secret mission involves the ensigns, with possibly far-reaching consequences... Plots unknown for: (12 Feb) **Thine Own Self**, (19 Feb) **Masks**, (26 Feb) and **Eye of the Beholder**. On QVC Marina Sirtis stated that in an upcoming episode of **TNG**, Troi will be promoted from Lt Commander to Commander.



Vulcan junior officer Taurik (Alexander Enberg) finds Geordi's reactions puzzling in **Lower Decks**

Sub Rosa Beverly (Gates McFadden) and Ned Quint (Shay Duffin) fight over a mysterious 'cursed' candle



Deep Space Nine - Season 2

(01 Jan) **Rivals**: Quark feels threatened when a charming swindler arrives on DS9 and opens a competing bar.

(08 Jan) **The Alternates**: Odo's mentor arrives on DS9 intent on resuming his search for Odo's true origin, but why does havoc follow him?

(29 Jan) **Armageddon Game**: Bashir and O'Brien try to destroy a deadly bio-mechanical weapon used in the centuries-long war between the Kellran and TLani, but the two are in deadly danger...

(05 Feb) **Whispers**: Returning to DS9 from a security mission, O'Brien finds himself that everyone, including his wife, has turned against him. The truth may prove deadly to O'Brien...

Plots unknown for: (12 Feb) **Paradise**, and (19 Feb) **Shadow Play**, (26 Feb) **Playing God**.



Paradas rebel leader Coutu (Philip LeStrange) in **Whispers**

Quantum Leap Coming on BBC2...

Star Light, Star Bright: Sam leaps into a 79-year-old man whose son wants him committed for seeing UFOs. The military have plans of their own for Sam to deal with, all before the next UFO sighting.

Evil Leaper: Deliver Us From Evil. The first of 3 episodes with the evil leaper, Alia, and her holographic observer, Zee. In this episode, Sam leaps into Jimmy once again, but it's not a smooth reunion thanks to the 'help' of the evil leaper.

Trilogy, Part I: One Little Heart. In part one of this 3-part episode, it's August 1955 and Sam leaps into a deputy sheriff in a small town whose daughter, Abagayle, is accused of two murders.

Trilogy, Part II: For Your Love. June 1966 and Sam leaps into Abagayle's fiancé and finds himself having to save her from a lynch mob who believes that a boy who has vanished was murdered by her.

Trilogy, Part III: The Last Door. It's August 1978 and Sam is again involved in Abagayle's life when he is called to defend her for murdering a mother.

(Part I was aired in the US as a single episode, while Parts II and III were a double-length feature. It is not known if the BBC plan to do the same.)

Promised Land. The third episode to be directed by Scott Bakula. Sam leaps to his home town of Elk Ridge, Indiana, to save the lives of two men trying to save their farm from a banker.

A Tale of Two Sweeties. As a travelling brush salesman, Sam finds he's two wives and families and has to choose between them. To make things worse, he owes a pair of bookies a lot of money.

Liberation. Leaping into a housewife and mother of two on the verge of women's lib, Sam must prevent the death of his daughter during a sit-in while convincing the girl's father that his marriage can survive a liberated wife and daughter.

Lois and Clark: The New Adventures of Superman A TV Zone Mini-guide (Eps 1-9) In US transmission order

- 1. Premiere (90')**
Clark Kent arrives in Metropolis and joins the Daily Planet where he meets Lois Lane. Clark adopts his Superman persona for the first time and opposes Lex Luthor's attempted sabotage of the Space Station Prometheus project.
- 2. Strange Visitor (from Another Planet)**
Clark finds that Superman is considered to be a threat to national security and learns something of his extraterrestrial origins.
- 3. Neverending Battle**
To measure the extent of Superman's powers, Lex Luthor lures the superhero into a series of tests.
- 4. I'm Looking Through You**
Metropolis is terrorized by an invisible man and Clark decides to hang up the red cape forever.
- 5. Requiem For A Super Hero**
Lois and Clark investigate the notorious activities of Lois's estranged father, Doctor Sam Lane.
- 6. I've Got A Crush On You**
Lois and Clark go undercover to try to solve the mystery of a spate of arson fires.
- 7. Smart Kids**
A group of children who's minds have been enhanced by drugs hold the whole of Metropolis hostage.
- 8. The Green, Green Glow of Home**
Accompanying Clark to his parents' home in Smallville, the two reporters discover a glowing green meteorite. Unfortunately, the meteor appears to be deadly to Superman.
- 9. The Man of Steel Bars**
Not available

that "Stephen Spielberg's version of **Doctor Who** is a massive hit in the States and Britain. The BBC says the show has no future. The Daleks are so outraged that they invade Earth... John Major enters into 'talks about talks' with Davros. The Daleks find him so boring they bugger off back to Skaro!"

Time to start a rumour: Noel Gay Television, parent company of Grant Taylor Productions, the producer of **Red Dwarf**, has plans to move into film production over the next 18 months. Could a **Dwarf** movie be on the cards?

axed the **Dr Who** series and was responsible for such all-time disasters as **A Year in Provenance** and **Eldorado**; then hurriedly 'left' the BBC and was rewarded for his singular lack of ability by joining Carlton as Head of Drama at more than double his BBC salary! Now I hear he is to leave Carlton and return to the BBC — if this is true, heaven help us all."

Amongst its predictions for November 1994, London listings magazine **Time Out** forecasts

Randall and Hopkirk, ready for BBC2

Photo: ITC



OUT OF THE BOX What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address

Daily (Monday - Friday)

01.30	Maniac Mansion	Sky One
17.00	The Beverly Hillbillies	Bravo
17.00 & 22.00	ST: The Next Generation (to 16 Feb)	Sky One
17.00 & 22.00	Star Trek (Classic, from 17 Feb)	Sky One
20.00	The Avengers (from 7 Feb)	Bravo
23.30	The Twilight Zone	Bravo
23.40sh	Doctor Who	UK Gold
Mondays		
01.20sh	War of the Worlds (1st season)	LWT
17.00	Batman	S4C
18.00	1 Spy	Bravo
22.00	Northern Exposure	C4
23.40	War of the Worlds (1st season)	HTV

Tuesdays

16.40	The Tomorrow People	ITV
18.00	Batman (moved from Mondays)	C4
18.00	The Invisible Man (1950s ITV series)	Bravo
18.30	Torchy, the Battery Boy	Bravo
21.00	Quantum Leap	BBC2
Wednesdays		
17.10	Earthfasts (from 23 Feb)	BBC1
18.00	Star Trek (R&H) Hopkirk in March)	BBC2
18.00	Mork and Mindy	C4
20.00	X-Files	Sky One
Thursdays		
18.00	The Crystal Maze	C4
19.00	Survivors	UK Gold
21.30	Absolutely Fabulous (from 27 Jan)	BBC1

Fridays

18.00	Captain Scarlet	BBC2
18.25	The Man From UNCLE	BBC2
21.00	Red Dwarf (II from 25 Feb)	BBC2
22.30	Hitch Hikers Guide to the Galaxy	UK Gold
Saturdays		
11.00	X-Men	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.00	1 Spy	Bravo
14.00	Bewitched (back from 28 Feb)	Sky One
15.30	The Invisible Man (1950s ITV series)	Bravo
16.00	Wonder Woman	Sky One
17.30	Lois & Clark: New Adv of Superman	BBC1
19.00	Young Indiana Jones Chronicles	Sky One
19.50	Dodo: The Kid From Outer Space	Bravo
22.20	Hitch Hikers Guide to the Galaxy	UK Gold
23.00	Moonlighting	Sky One

Sundays

00.00	Monsters	Sky One
09.30	Incredible Games	BBC2
10.00	Doctor Who (Omnibus)	UK Gold
10.30	My Favourite Martian	TCC
10.45	Planet of the Apes	C4
11.00	X-Men	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
12.00	Doctor Who (4-parter from 13 Feb)	BBC2
12.00	Survivors (occasionally!)	UK Gold
12.25	The Fugitive	BBC2
14.00	Worzel Gummidge (from 13 Feb)	TCC
15.00	Battlestar Galactica (to 20 Feb)	Sky One
15.00	Lost in Space (from 27 Feb)	Sky One
17.50	Dodo: The Kid From Outer Space	Bravo
20.00	The Avengers Retrospective (6 Feb)	ITV

Times and programmes may change at the whim of schedulers... seaQuest DSV will probably not return until at least March, when US transmissions have built up to give a long enough run. When ITV stopped showing the series in '93 they had only not shown one episode transmitted in the States. The first two series of **Red Dwarf** are currently being repeated on BBC2. If audiences are high, III and IV will follow in preparation for a Christmas special. Anglia TV has sold 20 episodes of **Tales of the Unexpected** to the Family Channel for broadcast from February. **The Big Breakfast** will be showing **Biker Mice from Mars**, prior to weekend full-length half-hour screenings later in the year.



In the second part of this feature, we join *The Tomorrow People* on location for the second story of the new series.

LEE PRESSMAN, describes the opening of *The Monsoon Man*, the second adventure in this year's series of *The Tomorrow People*. "A man comes stumbling through the middle of London on a hot summer night, but he's completely covered in ice and he staggers out in front of a taxi and gets knocked over and the police can't understand why this man should be covered in ice."

The three teenagers with special powers follow the trail of the ice man back to a weird house and a weather machine. It is being tested for Colonel Cobb, an American cereal manufacturer, who wants to destroy his rivals by changing the weather and wiping out their crops.

Like the *The Tomorrow People* in the classic 1970s' series, they are out to save the world, this time from ecological disaster. They are helped by Lucy Allen, an American journalist student who doesn't have any special powers, but makes up for it with determination. The actress who plays Lucy, Laurence Bouvard, arrives on location to film some of the early scenes when she learns about *The Tomorrow People's* abilities.

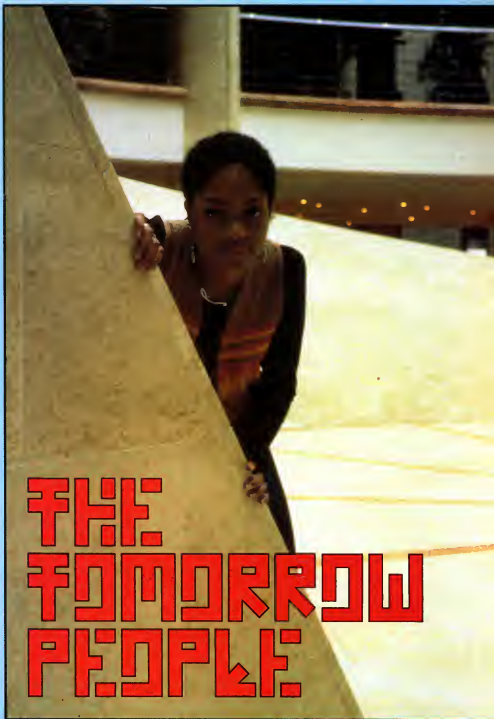
"It's been very exciting," enthuses Laurence. "In the first week I was electrocuted, I fell off a wall, I was involved in a car crash, I was kidnapped, I was bound and gagged, I was inoculated with truth serum. That was all in the first few days!"

Standing and Looking Nice

She is joined by Kristian Schmid, who says his character Adam has changed a little this year. "He says all the silly lines like, 'the whole world could die' and stuff," says Kristian. "What do I say, what was my best line? It was, 'Oh, but the weather machine could ruin the whole eco-structure of the planet!' I say things like that, I'm a bit of a geek in this one. No, I've got to stand there and look nice and smile a lot, make this girl fall in love with me."

The two characters are outside the offices of a newspaper (in reality, a disused office block in west London) where Lucy is trying to find work. To add to the illusion that this is a busy place, three extras have been employed to walk in the background, one of them with a bundle of papers. As they start rehearsals, Kristian discusses the scene with the director. He is full of ideas of how to film it.

They film two sequences: When Lucy



Naomie Harris as new Tomorrow Person Ami

arrives for her meeting at 'The Reporter'; and when she comes out again, having been told to cover a local dog show. Lucy is so riled at being given such a trivial assignment, that she screws up the note and throws it on the floor. However, one of crew points out they will get letters about dropping litter, and they have to change the scene so she screws up the piece of paper and puts it in her pocket instead.

These are linking scenes that should have been filmed earlier in the week, but because they have fallen behind schedule, they are catching up on a few things. The

scenes indicate there is more dialogue in the new series, but the high adventure element is still there. Later in the story, the offices of 'The Reporter' are blown up.

Englishness

"What we tried to emphasise a bit was the Englishness, the quirky Englishness of this country," says writer Lee Pressman. "but because it was an American co-production we had to have an American element in it as well. We said America tends to be the high-tech society and in England we can — as *The Avengers* used to do —



Make-up for Laurence Bouvard Photo © J Killick

concentrate on the more quirky side of thatched villages and weird buildings and eccentric characters and things like that. And obviously with a Science Fiction element to it."

Turtle Man?

With these changes, there is one element Kristian Schmid is sad to not to see return. "It's not going to be as off-the-wall this time as it was last time," he says. "I don't know the reason for that, I personally preferred it to have Turtle Man walk in the background and strange things happening."

"I want everyone to write in," he continues, lamenting the departure of the mysterious man, occasionally seen walking his tortoise on a lead! "If you could start a plea, if people could write in and ask for Turtle Man to be in the next series because he was sadly missed among the cast!"

Blue Moonlight

The afternoon is spent filming a couple of small sequences with the baddies, and then all three of the Tomorrow People are needed for the final scene of the day. It is night time and the three of them teleport onto the street in time to meet the editor of the newspaper arriving in his car. The

scene is lit by a giant blue light on a crane above them to simulate moonlight, and a yellow light from below, supposedly coming from the lampost.

They film the empty street first, then the

three actors step into the scene. There's a flash of blue light — to help the teleporting effect which will be added later — and they start the dialogue. They have to jump out of the way to avoid a speeding car which belongs to Mr Bishop (Editor of 'The Reporter'). Everything is set so the three teenagers, Mr Bishop and the car all fit neatly in the shot. Their places are marked with chalk. Then they have the difficult job of driving the car and stopping it in exactly the right place, while people from the houses opposite watch from their windows. It takes several times to get it right.

Home Location

All of the new series, apart from the Tomorrow People's spaceship HQ, is filmed on location. This sets it apart from the 1970s series which was largely a studio show. Even the characters' houses are real and not studio sets. For example, Lucy's house is really where one of the writers lives.

"They wanted a house and somebody in the office said, 'Oh Walcott Square's a really nice place to film' and I made a mistake of saying, 'Oh I live in Walcott Square'," explains Lee Pressman. "I said, 'I really don't want to'. They came to Walcott Square and they looked at houses up and down the road for hours and hours and hours and in the end I said to the Location Manager and the Director, 'Do you want a cup of tea?' and they just walked in and said, 'This is it...' It was an

Naomie Harris and Christian Tessler shelter from the rain Photo © J Killick





Arch-villains Professor Middlemas (Christopher Benjamin) and Wilkie (Kerry Shale) Photo © J Killick

experience," he says philosophically. "I wouldn't do it again."

Original Actor

While they were filming at his house, Lee co-incidentally met one of the actors from the original show. "A huge bloke he was, about six foot six," says Lee. "He came up and said, 'What are they filming here?' and I said, 'It's a series called *The Tomorrow People*,' and I said, 'Don't I know you from somewhere?' and he said, '*The Tomorrow People*? I was in the original series of *The Tomorrow People*.'"

It turned out to be David Prowse, who played an android in the Seventies story *The Medusa Strain*, and is perhaps most famous for playing Darth Vader. "By pure coincidence he'd come to visit my neighbour who's a literary agent because he'd written a book. And there he was, one of the people who was in the original series of *The Tomorrow People*, standing there watching the new 1990s' *Tomorrow People* being filmed."

A lot of people who watch *The Tomorrow People* remember the original series, Lee's hoping the new adventures will appeal to them as well as the children it's aimed at. "The thing that will appeal to anybody is that, number one, it's very exciting. There's lots of basic excitement and chasing and cliff-hangers and all that sort of stuff which I think is going to be very well done... When we decided to go down *The Avengers*

kind of route we invented a lot of wild and whacky characters like Colonel Ulysses Cobb, Professor Middlemass."

Spectacular Climax

However, most people agree the most spectacular moment will be the climax to the series, which everyone involved in the show appears to have witnessed.

"The other day we went to Battersea Power Station and they blow up part of the building!" remembers Naomie Harris,

who plays Ami. "It was brilliant, it was just so fantastic! The noise and the explosion! Everyone thought it was going to be this tiny explosion and it was this massive explosion and there was this fire coming out of the building and everything. Everyone jumped back when it blew up. Even the Assistant Director didn't realize it was going to be that big."

As to whether the new series will be big enough to top the children's rating — as it did last year — that remains to be seen.

Jane Killick

Christian Tessler and writer Lee Pressman Photo © J Killick





TV Zone Letters
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Quality Quest

K D Mc Dougall
Redditch, Worcester
In response to the many letters written about *seaQuest* DSV, all I can say is 'give the series a break!' And I don't mean legs, necks or any other parts of the cast's anatomy.
There has been a lot of comparisons with *Star Trek* and *TNG*, but let's face it, if their dialogue writers had been half as bad as the early writers for *seaQuest*, I think we'd all have gone home! A word in *seaQuest*'s favour. They are improving, the plots are beginning to get better, the acting is improving and most of all they are making better use of sets and effects. Let's give *seaQuest* a little bit more time, the actors need to get settled and now that the 'writing problem' with exciting collaborators has been solved, let's see if *seaQuest* can live up to its potential. Though a word to the negative, the voice-over at the beginning of *seaQuest* is absolutely atrocious and too contrived.

Please, *TV Zone*, a few more articles on this programme, the cast, the backgrounds to the cast and the actors that play them would help enormously — at least we'd know what *seaQuest* is actually trying to achieve.
Remember, the *Star Trek* universe is something we can all imagine, but the ocean world is where a great proportion of the world has either been or experienced. That familiarity can be the familiarity that breeds contempt, but only if we let it!
Editor: We are currently planning a 'submerged' special for publication later this year. Along with the likes of *Stingray* and *The Man From Atlantis*, *seaQuest* DSV will receive further coverage, including an episode guide.

Survivors Unearthed

Paul Field
Yardley, Birmingham
Survivors was a series I'd read about in the gargantuan tome *The Encyclopaedia of Science Fiction*. The few lines explaining the show's premise simply didn't do justice, to what must be the best rediscovered series this year.
How nice to avidly watch a show with no ray guns, no monsters, spaceships and asteroids and yet is virtually on a par with *Doctor Who* and *Blake's 7*. Part of the thrill I think, is seeing where the writers each week can take the characters, each with their own problems into storylines without any sensationalism. After all a small group of people picking an existence for themselves seems to have as much interest as a report on *Country File*.
If the much welcomed news of a new series is true, it would be an excellent opportunity to expand on a series that is as good as any BBC Screen One drama. Perhaps they could explore themes about how the virus is affecting the environment, perhaps causing mutations in vegetable and animal wildlife. How about contact with the first group from another country. The possibilities are endless.

Who's 30th

William Blight
Carfe Castle, Dorset
I would like to thank the BBC and Kevin Davies for the small

new *Doctor Who* story and the 30 Years in the TARDIS documentary. This was, however, woefully inadequate to celebrate thirty years of this Time Lord; the twentieth anniversary was bigger. Why oh why does the BBC hate its own Science Fiction? They finished *Blake's 7*, *Star Cops*, even *Red Dwarf* looks dubious and there's still 'no promises' for *Doctor Who*. They know we like it and even the great god 'ratings' didn't save *Blake's 7*! What do we have to do to convince them? The two seven minute episodes, when viewed together, are actually fairly involved and must have taken some organization, so why not something bigger? I must thank all the Doctors and companions for their continued enthusiasm for the programme; they all fell back into their roles very well. It only remains for the BBC to wake up to our pleas. If I may quote from the last *Hitch Hiker's Guide to the Galaxy* radio episode to describe BBC management: "Those who most want to rule are, ipso facto, those least suited to do it."
I totally disagree with David Richardson's review of *Timeframe*. Everything about it works and is good: the artwork, the photos, the magic moments, the newspaper clippings, the cartoons, the wonderful stills from every title sequence and the text, which is brief; but it is an *illustrated* history. Being a student I don't have much money for luxuries but £16 is value for money for this excellent book. I recommend it heartily!

TV Zone Surpassed!

Jonathan S Rudderham
Gainsborough, Lincolnshire
I thought there was no magazine that could surpass *TV Zone* — but I have found one. It is, of course, your eleventh special, *Doctor Who at 30*.
The interviews with the title stars were very informative, the section on the Doctor's guests was a nice touch. I had to smile at the recollections of John Challis, after untwisting Philip Latham's tongue-twister. Bernard Bresslaw's entrancing words far out-weighted the repetitiveness of Lynda Bellingham's. Richard Briers seems to take everything in his stride unlike the ever-popular Janet Ellis (who remembers that no one could stride whilst following K9!).
What more could we ask for from *Doctor Who*'s thirtieth anniversary special? An excellent *Sapphire and Steel* article, of course... The only programme with the style and sophistication that could hope to match *Doctor Who*. Speaking of *Doctor Who*, I must mention the BBC's efforts to fob us off. The radio special introduced (as ever, it seems) by Nicholas Courtney had just enough style to prevent it from treating *Who*-fans like imbeciles (unlike the feature in *Radio Times*, I might add). Kevin Davies's documentary was up to his usual impressive standard. (What would happen, I wonder, if Kevin and Bill Baggs got together to film *Doctor Who*...?)
The *Children in Need/Noel's House Party* thirteen and a half minute story must be at least said to be something on the impressive side of better-than-nothing. I expected more from the fourth Doctor, though. After waiting for his return since he didn't appear in the 1983 special, I was disappointed with him simply being stuck next to a microphone saying "Good luck, my dears..."
I thought Peter Davison, Nicola Bryant and Colin Baker all slipped effortlessly back into their respective roles of the Fifth Doctor, Peri and the Sixth Doctor. I'm not so sure about Sylvester McCoy and Sophie Aldred. Maybe I was expecting so much because they were the most recent stars of the show. As for Jon Pertwee! When watching his era of *Doctor Who*, I see it as Jon Pertwee

Thumbs up for Kevin Davies

Photo: © S. Payne



playing the Doctor — but over recent years, it seems obvious to me that it is the third Doctor playing Jon Pertwee...

His arrival at Crinkley Bottom prior to the special was awe-inspiring, but recently I was unfortunate enough to see him on that feeble tv show I can only remember as **Crank Up Your Granny**. Sarah Greene and Andrew O'Connor calling him 'Doctor' as often as possible. Has Jon Pertwee really sunk that low? I hope not.

Editor: We asked for your top five Doctor Who stories, and here's another example...

Top 5 Who

Lee Norton
Liverpool

1) *Planet of the Spiders* The last, and best, Jon Pertwee story. Excellent acting, especially from John Dearth as Lupton. A joy to watch from beginning to end. The meeting between the Doc and the Great One is a very powerful scene

2) *The Two Doctors* A joyous romp. Baker and Troughton work marvelously together and John Stratton is brilliant as the nauseating Shockeye.

3) *The Demons* Extremely atmospheric story. Pure **Doctor Who**. Pertwee is definitely my favourite Doc.

4) *The Curse of Fenric* This is proof that Doctor Who is still as great as it's always been. The acting is superb, especially Dinsdale Landen, and the Haemovores are one of the series' best creations.

5) *The Aztecs* Engrossing historical drama. It gets better with every episode. Everything that **Doctor Who** should be. Great acting, great music, great script and great characterization.

Review '93

Andre Cupples
Alferton, Derbyshire

My main reason for writing is to praise BBC 2 for showing the wonderful *Wild Palms*. It was intelligently thought-out and beautifully acted. Yes it made the audience think about what was going on, but surely that is what excellent drama is all about. The ending of episode four was especially moving and powerful, and I am very glad that it has been released on video.

Quantum Leap, *Lee Harvey Oswald*, although dreadfully



Wild Palms, making an impression

misguided, proved both the excellent acting of Messrs Bakula and Stockwell, and the ability of the crew associated with the programme to turn a somewhat limited script into a very interesting episode with some very strong performances.

Finally, onto *Red Dwarf VI*. Unfortunately I found it a major disappointment. For once, the writing team of Grant Naylor failed to deliver as the episodes lacked the rich vein of comedy running throughout the previous five series, relying on rather contrived plot devices and situations. I feel that this is a clear sign that the series has had its day, despite the continued marvellous ensemble acting, and that the crew of *Red Dwarf* (Starbug?) should remain dead.

Jaunt for Joy

Farnborough, Hants

I have just watched the new **Tomorrow People** episode, *The Culex Experiment*. What can I say? Two words spring to mind — absolutely brilliant.

As an OAP of twenty-three and having seen the original I thought Lee Pressman and Grant Cathro would ruin it by turning it into a joke, ie *T-Bag*. How wrong I was. The cast and story were excellent and really gripping. I liked the new character of Amy (Naomie Harris). I thought the part where she began to break out was really clever and at least she portrayed the character well as somebody trying to come to terms with telepathy and jaunting etc, not like a brainless bimbo (ie **Doctor Who** assistants).

Moan, moan

J P Wilmott

Lee-on-Solent, Hants

After becoming an avid *TV Zone* reader from issue 41, and buying a few back issues, I feel I must write and complain about fans who complain. Some people feel it is enough to dismiss as 'rubbish' a programme or actor. In any long-running series it is inevitable that quality will vary. Surely, however, most programmes have episodes ranging from the diabolically awful to absolute brilliance. A classic example is the old *Twilight Zone*. Anyone who has sat through the attempts at 'comedy' will know how painfully unfunny most of them were. To balance this is the *Twilight Zone* at its best. Burgess Meredith is brilliant in *Time Enough at Last* and if you've been lucky enough to see Robert Duvall in the rarely screened *Miniature*, you can forgive any 'rubbish' that may appear. So it is important not to write off a programme as 'rubbish' to be able to appreciate the good episodes in any series.

Aliens Amongst Us

Ian Duerden

Carno, Mid Wales

Congratulations to Steve Hardy, who in *Letters* issue 49 mentioned the almost forgotten *Counterstrike* (1969) and *Undermind* (1965). I would like to include *The Big Pull* (1962) as the Sixties, post-*Quatermass*, progression into the 'Aliens Amongst Us' theme.

Counterstrike, coming so soon after the American *Invaders* was probably the least original, though its hero, Simon King, did have an armoury of personal gadgets to protect him. King, himself, was an alien agent sent by a galactic council to counter a Centauran attack on our world. He has the usual superhuman abilities, strength and telepathy. It was always assumed he was in his natural form, but when asked what features do the males of his world most look for in their females he smiles and answers cryptically "...their gills!"

Undermind was a more serious and darker show. It wasn't aliens living amongst us. This time we were the aliens. The invasion was altering humans into a vanguard for an unknown distant force. Changed, taken-over, or as the series called it 'underminded'. To combat, and ultimately defeat this menace, was Rosemary Nicols (later in *Department S*) and Jeremy Wilkin (later in *UFO*). The best episodes are *The New Dimension* (written by David Whittaker of **Doctor Who** fame) which questions Reality when the hero is so cleverly framed even he believes the lie and the 'Overmind' first reveals its new order, and the two final stories, written by Robert Holmes (also of **Doctor Who**).

The Big Pull is the oldest and most complex of the three. Five years before *The Mysterons*, here was an enemy that had to destroy first. Then the knowledge of the dead person was 'fused' into another victim still living. The new entity now worked for an alien cause. But this wasn't an already existing force seeking invasion. This was the birth of a new alien species out of altered human beings, triggered by the, now outdated, fear of sending men through the newly discovered Van Allen belts above the Earth's atmosphere.

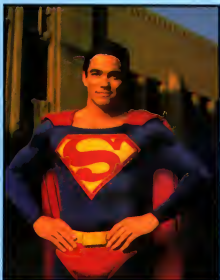
This time we didn't win! The most memorable scenes are Dr Weatherfield on board a plane suddenly shouting in Russian, the language of the dead astronaut he has recently examined, and the final shot of an airfield where a military plane has failed to bomb the base of the 'fusions' and a figure in the foreground turns to face the camera. It is the hero of the serial, Sir Robert Nailer, now blank-faced... alien. It was 1962 and the Golden Age of Imaginative Television had begun.

Editor: Keep writing...





UP, UP AND AWAY!



Two typical poses of the latest incarnation of Superman



THE man in tights is back on the small screen — Nineties' style. For many, Christopher Reeve established himself as the definitive live-action Superman in the four cinema features in the Seventies and Eighties. **Lois and Clark: The New Adventures of Superman**, however, has reinvented the legend and avoids comparisons by a switch of emphasis and even dares to put a touch of tongue in cheek.

Love Triangle

It 'Isn't just for kids' proclaimed the trailers for the new series and went on to describe it as 'the first love triangle with only two people'. As this would suggest, it is the relationship between Lois Lane and Clark Kent that is the focus of the show. The independent Lois resents being paired up with rookie Clark and when Superman comes along Lois is so dazzled by this personification of the perfect man that Clark doesn't get a look in. Naturally, Lois doesn't notice even a passing resemblance between her colleague and the magnificent man of steel. Amazingly, the penny still doesn't drop when Lois, the Daily Planet's top reporter, is confronted by Clark wearing nothing but a small towel rapped around his midriff. It's amazing what a pair of glasses can hide!

Clark Kent's secret identity is just one of the many Superman clichés that **Lois and Clark** has taken on board and added a whole new twist to. The show's slightly camp and character-based format has been favourably compared to the Cybil Shepherd/Bruce Willis vehicle, **Moonlighting**. Like Maddie and David, Lois and Clark



Daily Planet employees — Jimmy, Clark and Lois

successfully navigate that thin line between affectionate irreverence and derogatory flippancy. The scene in the first episode where Clark's mother runs up a variety of costumes for her adopted son is a prime example. Settling for the old blue and very tight tights, Mrs Kent assures the anonymity-conscious Clark that "they certainly won't be looking at your face."

Most notable though are the subtle and likable changes to the familiar Superman characters, effectively lifting them out of the two-dimensional comic book and shaking some life into them. Even Perry White, belligerent editor of the Daily Planet



Clark Kent in the glasses which disguise his Superman identity

has been given a softer side and is seen to hold a passionate love for Elvis. Lane Smith who plays White may be familiar to seasoned telefantasy viewers as he played bad guy, Nathan Bates in *V*, the series.

Modern Girl

Teri Hatcher's Lois is very much a modern girl who also has some modern hangups. "I think she was always played intelligent but a little conservative," opines Hatcher. "I don't think this Lois is conservative at all. She's very hip and feisty and ready to try anything to get the story." Determined to be the best at any price, Lois hides her vulnerability as best she can. Clark, of course, knows that underneath her harsh but attractive exterior lies a sensitive and caring person just waiting to get out. Lois occasionally drops her guard for a few moments which endears her even more to the ever patient and often amused Clark.

Dean Cain's Nineties' Superman is far removed from his predecessor, George Reeves, who took the title role in the Fifties tv series. Cain is considerably younger and certainly easier on the eye. It is typical of the times that it is the man not the woman who is labelled as the bimbo. Even Terry Hatcher admitted that her first impressions of Cain were, "Oh there's a good-looking guy. Nothing going on upstairs." She also confessed that Cain's sexual allure does not sit comfortably with her. "It's pretty sad when the guy's prettier than the girl."

Cain however does have something going on upstairs and has evidently not been hired for his looks and physique alone.

"He's the most human Superman by far," claims Cain whose sympathetic portrayal of Clark Kent woos the audience totally on to his side. Kent's child-like innocence coupled with a sense of fair play is all the more compelling when the audience knows that, as Superman, he could do anything he wanted to.

Sign of the Times

The irony of the show is of course that Lois is besotted with the magnificent but unobtainable Superman but blind to the fact that her colleague is the same person in all but name. A comment on our times perhaps? We want the fantasy we can't have and don't appreciate the reality that we do.

Also from the pages of the comics comes one of the caped crusader's notorious adversaries, Lex Luthor, who has perhaps undergone the most dramatic change for the show. Portrayed by John Shea, Luthor has transformed into the charming, handsome but corrupt tycoon. Only Superman is aware of Luthor's true nature and becomes an irritating thorn in the millionaire's side.

Although a character-based show, *Lois and Clark* has not shied away from the daring deeds that have always typified

Superman in the past. He saves small children from falling billboards, smashes through walls to apprehend thieves and swallows explosives with belches as the only side effect. However, all of his amazing feats are given a human touch. After being caught in a devastating explosion, Clark rings home to ask Mom how to get bomb blast stains out of his tights.

There are of course flying sequences a plenty which are as convincing as those in the *Superman* movies — if not better. "Is it a bird?" asks a man in a crowd. "Is it a plane?" asks another. "No," answers a third, "It's just a guy in a pair of tights and a cape."

No doubt there will be comic purists who will be affronted by this bold new version of the world's most famous super hero. It is doubtful though that Superman as a television series could succeed in any other form with the same degree of credibility. You only have to think back to the dreadful *Superboy* series to see what a disaster it could be. By concentrating on good characterisation and dialogue, *Lois and Clark: The New Adventures of Superman* has turned a tired, well-trodden format from the past into what promises to be an enduring tv phenomenon of the Nineties.

John Ainsworth

Photo Research: Joe Nazzaro

Back: Perry White (Lane Smith), Jimmy Olsen (Michael Landes), 'Cat' Grant (Tracy Scoggins); Front: Lois, Clark and Lex Luther (John Shea)





A35 Zatanna

Zatanna Julie Brown
"Ladies and gentlemen, it's time for magic!"

Before he became Batman, Bruce Wayne learnt his escape skills from famous stage magician Zatara, as well as romancing Zatara's daughter Zatanna. When Zatanna, now a performer in her own right, is framed for robbery, she and Batman join forces. Tracking the true culprit, Dr Montague Kane, to his home, the two heroes must use every skill Zatara taught them to survive a series of deadly traps.

A36 Robin's Reckoning (two-part story)

"Sorry Robin. On this team, I call the shots."

After the Dynamic Duo battle an extortion gang, Batman learns the identity of the gang's leader, and refuses to let Robin stay on the case. Using the Batcave computer Robin learns that the leader is Tony Zucco, the man who killed his parents, circus acrobats The Flying Graysons. Robin must defy Batman's orders and control his thirst for revenge to bring Zucco to justice.

A37 Prophecy of Doom

"You gave them ten million dollars, sir? And to think I was fretting over the electric bill."

Over dinner, Bruce Wayne's friend Ethan Clarke reveals that he has joined a Brotherhood run by the psychic Nostromos. Discovering that Nostromos is a con-man, Bruce joins the Brotherhood after a predicted 'accident' almost kills him. Clark's daughter Lisa is also out to expose Nostromos, forcing Batman into a battle to save both Lisa's life and his friends' fortunes.

A38 His Silicon Soul

"I have memories, a past." "You have information... data. Nothing more."

The 'Batman' who stops thieves from robbing the warehouse where the remains

of HARDAC are stored turns out to be a robot, another of Carl Rossum's duplicates (see *Heart of Steel*). The robot, the last duplicate created before Batman and Barbara Gordon shut HARDAC down, believes it is the real Batman and takes over the Batcave. With HARDAC's memories competing with Batman's for dominance, the robot battles both the real Batman and its own dual nature.

A39 The Man Who Killed Batman

"Like a hungry sea predator, Sid the Squid stretched his tentacles through the Gotham Underworld."

During a fight with drug-runners an explosion apparently kills Batman, leaving lookout man Sidney 'Sid the Squid' Debris with a problem — every criminal in Gotham City believes that Sid is the killer. When the distraught Joker, robbed of the chance to kill Batman, arranges his execution, Sid the Squid appeals to Boss Rupert Throne for protection. In the shadows, a mysterious figure is trailing Sid, hoping to be led to the brains behind the drugs operation.

A40 Birds of a Feather

"You vulgar vigilante. In my day I associated with a much higher class of riff-raff."

Newly released from prison and at something of a loose end, the Penguin is more than happy to oblige when society hostess Veronica Vreeland asks him to gate-crash her next party for the entertainment of Gotham's idle rich, including Bruce Wayne. Attracted to Veronica, the Penguin considers reforming and joining

high society for real, until he realizes he's been used. It's up to Batman to save Veronica from the rage of the jilted arch-criminal.

A41 Blind as a Bat

The Raven X-111, WayneTech's experimental police helicopter, is hijacked by the Penguin during its trial run. In the process, Bruce Wayne is temporarily blinded by an explosion and ordered by Dr Leslie Thompkins to keep his eyes bandaged for 48 hours. When his sonar helmet fails in battle, a blind Batman seems helpless before the Penguin's deadly umbrellas.

A42 See No Evil

Little Kimberley Ventris has an invisible friend, Mojo, who gives Kimmy some very expensive jewellery. Mojo is really Lloyd Ventris, Kimmy's estranged criminal father. Using a special invisibility device stolen from WayneTech, Ventris stole jewels from an exhibition sponsored by Wayne. Ventris kidnaps his daughter, and when the terrified Kimmy learns the truth about Mojo, it's up to Batman to save her.

A43 Demon's Quest (two-part story)

"Well done, detective. You're worthy of your reputation."

Ra's Al Ghul, father of Talia and true leader of the Society of Shadows (see *Off Balance*) suggests a truce with Batman when both Robin and Talia are kidnapped. Eventually Batman discovers the truth —

Batman grapples with the Joker





Poison Ivy catches the Caped Crusader in her tendrils

the centuries-old Ra's Al Ghul is reaching the end of his artificial lifespan and looking for a replacement to lead the Society. Batman passes the test and is offered both the job and Talia's hand in marriage. It's an offer that could be fatal to refuse.

A44 I Am The Night

As always, Batman is joined in Crime Alley by Dr. Leslie Thompkins on the anniversary of his parents' murder. This year, though, Batman is plagued by doubts about his war on crime. Later, when he fails to prevent gangster Jazzman from shooting Commissioner Gordon, Bruce Wayne decides to abandon his Batman identity. While a vengeful Jazzman closes in on the critically-ill Gordon, Bruce's closest friends try to convince him that Batman is still desperately needed.

A45 Harley and Ivy

After falling out with the Joker, Harley Quinn forms a criminal partnership with Poison Ivy. Flatmates by day and terrors of Gotham by night, the Queens of Crime have two dangerous foes on their trail. Batman wants to bring them to justice, while the Joker wants Harley and the loot she's stolen all to himself. The girls vow that 'no man will ever catch us' — which reckons without Officer Renee Montoya.

A46 Almost Got 'Im

In the crooks-only Stacked Deck Club, Two-Face, Poison Ivy, The Penguin, The Joker and Killer Croc play poker and swap stories about the various death-traps they've set for Batman. The Joker has just

come very close, with an electrocution that only failed because Catwoman saved Batman. The Joker did manage to catch a consolation prize — Catwoman, who Harley Quinn has orders to kill. One of the crooks at the table is not what he seems, but can the disguised Batman discover Catwoman's location in time?

A47 Mudslide

Clayface is literally falling apart as both his body and mind crumble. Only a special containment suit enables him to maintain his shape, and Clayface has to carry out a series of robberies to finance the cure being developed by his scientist friend. When Batman interrupts the treatment that might cure Clayface, he faces the fight of his life with the deranged and deadly monster.

A48 Read My Lips

Tracking down the mysterious crime boss known as Scarface, Batman discovers that the much-feared criminal is just a dummy operated by the mild-mannered Ventriloquist. Scarface and the Ventriloquist are two sides of a psychotic split personality, and after Batman is captured by the gang, he has to try to convince the terrified Ventriloquist to betray his alter ego and help Batman.

A49 The Worry Men

Socialite Veronica Vreeland's latest craze is 'Worry Men' dolls made by Central American natives, which bring good luck to their sleeping owners. Unfortunately, the dolls have been designed by the Mad Hatter to extort money from

Gotham's wealthy citizens, including Bruce Wayne. Tracking him to his hide-out, Batman discovers that the Mad Hatter wants Batman's cowl as a trophy — and plans to use a guillotine to get it.

A50 Day of the Samurai

"He fought Bruce Wayne and Batman. Fighting styles are like fingerprints — Kyodai knows that we're the same man."

Kyodai Ken, Bruce Wayne's ninja enemy (see *Night of the Ninja*), kidnaps the daughter of Sensei Yuro, the man who trained them both. Kyodai wants the secret of the fabled Death Touch. Having fought both Bruce Wayne and Batman, Kyodai knows they are one and the same, and so kidnaps Alfred to prevent Batman's interference. With his oldest friend's life at stake, Batman faces a showdown with a man who can now kill with a single touch.

A51 Joker's Wild

"I'll protest. I'll sue. Then I'll rip his lungs out."

Billionaire property developer Cameron Kaiser's new gambling casino 'The Joker's Wild' is a big hit with everyone — except the Joker and Batman. The Joker objects to his image being exploited and Batman is worried that the Joker's revenge will prove deadly for Kaiser and his customers. Kaiser hopes the Joker will destroy the heavily insured casino, but in fact the Joker wants to take over and run it himself — after he's killed Kaiser, naturally.

John Porter

Catwoman



FILMING THE FANTASTIC

PAUL LYNCH PART ONE



An amorous moment for Tasha and Data in *The Naked Now*

DIRECTOR Paul Lynch has been to some unusual places in his lifetime. He's made several trips into *The Twilight Zone*, visited the tunnel world of *Beauty and The Beast*, and spent some time in Collinwood, home of the short-lived *Dark Shadows* revival. More recently he traveled to the far reaches of the universe, directing episodes of *Star Trek: The Next Generation*, and in 1992 paid his first visit to *Deep Space Nine*.

Beautiful Memories

Lynch is particularly proud of the two episodes he did for the first season of *Beauty And The Beast* — *Siege* and *Beast Within*. "I was there during the first six shows. Everyone was very nice, and Linda [Hamilton] was great. Ron Perlman was a sensational actor, and it was funny, because on the first show I did, I had been working with Ron for two days, and on the third day I got there early and was at the service table getting coffee when this guy appears next to me, and I think, 'Gee, I know him! I wonder who that is?' I suddenly realized that was Ron Perlman! I didn't recognize him, because I had only met him as the Beast for the first couple of days."

Another surprise for Lynch was getting the chance to work on the new *Star Trek* series which was just going into production. "They had just done the pilot, and were looking around for some directors, and I guess my agent sent over some film. I had a meeting with Rick Berman who

was the producer, which resulted in my doing the first show. After that, I would go over and do it whenever I was free."

Going Naked

Lynch's first *Next Generation* episode was *The Naked Now*, which borrowed heavily from the original series story, *The Naked Time*, in which the crew contracts an illness which breaks down their inhibitions. "When I was doing it, I said, 'This is an odd episode for the first one, where the audience only knows the principals from one two-hour pilot; to suddenly throw them into a situation where they com-

pletely change'" — the director hesitates a moment — "but certainly for the first year, it was Gene Roddenberry's show. It was his creation, so I assume that he knew what he was doing by setting it up that way."

One of the moments *The Naked Now* is best remembered for is the scene in which Tasha Yar seduces an unwitting Data. Does Lynch feel the scene still holds up? "I think it does. That episode gave all the women in the show something to do, and it was one of the few shows in the first year that did. That's why Denise Crosby left: because she didn't have much to do, but in that episode they were all having a good time, because they felt like part of the group."

Beauty and the Beast memories



Unnatural Selection





Lynch had no difficulty with **The Next Generation's** technical aspects, pointing to the efforts of a top-notch production crew as a big plus. Using the opening scene of the Tsiolkovsky's frozen crewmen as an example, the director explains, "That was a combination of visual effects and great makeup. The make-up people are just incredible. What they do, the invention they come up with to create the characters, and the amount of speed they do it in is sensational. That effect was basically [Michael] Westmore's creations of what these people would look like, with some visual effects added, and that was it. None of it is difficult. It requires invention, and it requires time from a lot of people to pull it off."

The director has a bit more trouble remembering how another scene was done; the sequence in which Data uses his lightning-fast reflexes to replace the Enterprise's computer chips. "We filmed it backwards. He was taking the chips out, not putting them in, and then we reversed it. I remember what twiggled us to it when we were working it out was that great scene in the film **Top Secret** where the books are thrown backwards, and we did the same thing. I don't even think we had to speed up the camera."

Lynch returned to **The Next Generation** several episodes later for **11001001**, which featured a new race of aliens called the Bynars. In order to make the creatures different in size and appearance, the director cast a group of diminutive young women. "We had four very good girls who were all the same size, and they would go away and endlessly rehearse all their dialogue so they could do it in synch. There were little wires on them that led to their

Unnatural Selection Age concern



Wesley and his fellow Academy students face an inquiry in *The First Duty*

belts, which were battery operated so they would light things in their head as they did the dialogue. I had them learn how to walk together, so they were completely coordinated as a group."

Unnatural direction

The Bynar episode was followed by *Unnatural Selection*, one of the few stories to spotlight Dr Pulaski, played by Diana Muldaur. "She was excellent in it," enthuses Lynch, "and so was [Patricia Smith] who played the head of the kids who were ageing on the planet."

"I cut the episode together with the editors, and then I leave, so I don't see any of the special effects. I remember thinking when I left this one, 'Well, I guess an okay episode; it isn't one of my greatest', but I saw it on the air in Toronto, and I was amazed at how great it turned out because of the terrific special effects."

The director returned during the fifth season for *A Matter of Time*, a slightly more comedic episode written by executive producer Rick Berman. "I thought it was quite different for them," says Lynch, "and it worked great. Whenever anybody has said to me, 'Why don't they do more light stuff on the show?' I thought this was a great example of what could be done."

"In this case, Rick had been working on the script for quite a while, because primarily he's the executive producer of the show, but it was a story he wanted to tell, and when I got it, it was a fully realized script, which is nice. There aren't a lot of those when you get down the years in a tv series."

Did Lynch have anything to do with casting Matt (Max Headroom) Freuer as Rassmussen, the Time-traveling histo-

rian? "Absolutely. We went through a whole bunch of names of people who were interested in doing the show, and we picked Matt. We wanted someone with a goofy sort of innocence, so you don't quite get what was going on."

Academy Days

Lynch's most recent effort for **The Next Generation** was *The First Duty*, considered one of the finest TNG stories of recent years, and one of the first episodes to show Wesley Crusher (played by Wil Wheaton) in an adult light. "I thought it was a very strong story," maintains Lynch, "and I thought Wil was absolutely exceptional. I was surprised, because I had only worked with him in a small capacity in a few scenes, but now he had this complete story, and I thought he proved himself one of the great young actors of our time."

"Wil had to learn a lot of complicated dialogue, and what a lot of people don't understand is that the information is partially technically correct, and part of it is fictional. Now, when you have to memorize big chunks of this technical information, I cannot think of anything more difficult. To Wil's credit, I think he only had to use a cue card once, and that was for some incredible piece of technical information that nobody in their right mind ever could have remembered, even with a photographic memory, and I was very impressed with the way he studied, and the performance he delivered. I thought he did an absolutely award winning job."

According to Lynch, *The First Duty* manages to shatter the 'Wesley saves the day' stereotype once and for all. "Remember that he was a teenager when he started

the show," the director points out, "and now he's a young man. He's grown with the series, and that's what I like to see. When you take actors on the air from their first show to their tenth show, it's nice to see their growth in understanding the character, and seeing it fully realized."

The director is particularly happy with the scenes between Wheaton and Patrick Stewart which developed the onscreen relationship between Wesley and Picard even further. "Given their age situations, they're now as good as they can be in terms of their acting, and I think they respect each other because of that. If Wil keeps working at it, by the time he reaches Patrick's age, he will be that quality of actor."

Lynch is also proud of the guest cast he put together for *The First Duty*, which included character actor Ed Lauter as a Starfleet officer, and veteran tv actor Ray Walston, probably best known to Science Fiction fans as the star of the 1960s' series, *My Favorite Martian*. "With Ed Lauter, I wanted him to play against type," says Lynch, "because he often plays the villain, and here we wanted him to play against type which we thought would be really interesting."

"Robert [Duncan McNeill] who played opposite Wil, was in *A Message From*



Raunchy moments in *The Naked Now*

Charity, which I think was one of the best *Twilight Zones* I did. He was fabulous in that, and he's now in that new series *Going to Extremes* which they're filming down in Jamaica.

"With Ray Walston, they had always been trying to find something for him in the series, and he just seemed perfect for this character that he had created, this man full of wisdom. He's a very young older man, very energetic. He knew all his lines, but had a very young outlook on life."

It wasn't long after Lynch finished filming *The First Duty* that he was approached by Rick Berman about working on the new *Star Trek* series, *Deep Space Nine*.

"I wanted to do *The Next Generation*, but Rick wanted me to do *Deep Space Nine* instead, so I said sure. It's such a great concept, and has such different locations and a great deal more variety to shoot, that none of it is boring."

"The big difference with *Deep Space* is there's more conflict, so also a little more drama. People can be in conflict with each other, which of course they cannot do on the *Starship*. It offers a greater challenge from the drama standpoint, but it's also very entertaining. They're very moral stories, very similar to the stories on *The Next Generation*."

Now that Lynch has done several episodes of the new series, he is happy to report that the new cast is starting to interact nicely, thank you very much. "To the credit of Rick Berman, who was on both shows from the get-go, not only are the cast wonderful actors, but they're really terrific people. That really says something for Rick. I've worked on a few where they weren't that nice, and I can tell you that it's a real big plus, and in this case, every one is. They've started to gel with their characters, and they're absolutely terrific."

Joe Nazzaro

Next month David Lynch discusses his work on *Deep Space Nine* in detail.

DOCTOR WHO, 30TH ANNIVERSARY POSTER

Over the past year, *TV Zone* has produced an episode list of each Doctor's adventures; here is a guide to help you assemble all of these into one poster. There are various ways in which this can be done! Before you begin, it is important to note that there are 2 backgrounds, A and B. If you choose to join the posters by their sides then they will need to be joined A to B

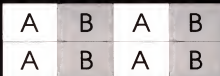
and B to A etc. If you join the posters along their top and bottom edges then you should always join A to another A, or B to another B. The dashed lines on the illustrations below show where to cut each of the styles. Back issues are available:
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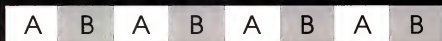
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KEY TO SQUARES ON THE POSTERS:
BLANK SQUARE - EPISODE NO LONGER EXISTS
COLOURED SQUARE - EPISODE EXISTS
BLACK SQUARE - EPISODE RELEASED ON VIDEO



You may wish to arrange your poster like this, or as shown in the photograph



AS *Star Trek* headed off into motion picture country, DC Fontana found herself in demand for other Science Fiction series. She worked on the short-lived *Fantastic Journey*, in which a group of mismatched travellers journeyed through alternative dimensions as they attempted to get back home.

"In late November/early December of 1976 I was called to come on board as story editor. It was really tough because they had a pilot, which had characters they did not want to continue with, and they wanted to add new characters. We had to have a second episode where two characters could be gotten rid of gracefully and one of the new characters, Leanna (Katie Saylor) could be brought in. Then we had to go to a third episode which brought in another new character, Jonathan Willows, played by Roddy MacDowell. All this from when I came on (December 5th) to an airdate of January 5th or 6th! So we had exactly one month to get a changed production up and running."

The Bad Good Guy

"I was busy doing the third episode which brought in Jonathan Willows. It was hard because I was having to do a major rewrite. The character of Willows was thoroughly bad, and I had to make him someone who was doing something wrong, not because he wanted to do evil, but because he was misguided. So we had to adjust the character to make him a little more charming, a little more likeable; still a little slippery but a character that you would believe in. It worked, probably not as well as it should have, but at least it did work. Then we had to incorporate all of those characters and get them working as a team, so it wasn't until the sixth episode that everything settled in. But, by the time the sixth episode was on the air, the series was basically doomed because we had been moved around [timeslots]."

Running with Logan

Fontana continued her association with *Fantastic Journey*'s producer Leonard Katzman on *Logan's Run*. "I went aboard as executive story consultant. We got the series up and running and I thought it had a lot of potential. Unfortunately, the network decided otherwise: it ran for twenty-six episodes, three of which were never shown on prime time but have since been shown in syndication."

Fontana contributed to several episodes and maintains that they were fun to do. "The *Innocent* was a major re-write and I based it a little bit on [Star Trek episode]

DEALING IN FUTURES

DC Fontana - Part Three



Fantastic Journey A shot from the final episode *Innocent Prey*, with guest stars Lew Ayres as Rayat and Cheryl Ladd as Natica

Charlie X, in that it was centred on a virtually untouched young person having a crush on someone they had just met, but I put a few other twists and turns in it."

Aliens in Disguise

Nearly a decade later Fontana found herself writing for *Fantastic Journey*'s Jared Martin once again when she penned *The Meek Shall Inherit* for the late Eighties' series *War of the Worlds*.

"In it, the aliens posed as homeless street people because those are the people that most of us choose not to look at. I felt that the aliens would pick up on this as being a good disguise. The script was rewritten by the producer and, although a lot was changed, he left the character of Sylvia Van Buren pretty much the same as I had

written. What was lost was exactly what the aliens were up to! All of their intentions were explained in my script but it got lost in the translation. These things happen to scripts and there is very little you can do."

Previously to this, however, *Star Trek* had beckoned once more in the form of *Star Trek: The Next Generation*.

"I saw Majel Barratt at the twentieth anniversary party of *Star Trek* and she told me Gene had been talking to Paramount about doing *Star Trek* as a series again. Then, in late November, Gene asked me if I would like to be involved and I said, 'Sure, I'll come and pitch some stories.' The stories I pitched were fine but Gene had this other idea. He asked why didn't I do something about a mysterious station that has suddenly been presented to the Federation?"



War of the Worlds The resistance

"Although the characters were changing quite a lot at that point, I developed the story that became *Encounter At Farpoint*, which was to be the premiere episode. Unfortunately the length of the episode was like an accordion! First it was two hours, then ninety minutes, then it dropped back to an hour, then they said, 'Can you make it two hours again?' I turned in a first draft script which was actually about ninety minutes. Gene took it over and added all the Q stuff and I never got my hands on it again. In the meantime, Gene wanted me to come aboard as story editor and I said I would rather be associate producer. There were some problems but I finally got my associate producer title."

Fontana found there were also problems with the second episode. "I did *The Naked Now* at Gene's request, he then rewrote it and I took my name off it because I did not care for the way it was rewritten. I felt that the women were made to look foolish and I did not approve of all the heavy sexual connotations. Not that I am a sexual prude, but my objection was that we do not know where and what time this episode was going to be shown. Because it is in syndication, it can be shown at ten o'clock in the morning or eleven o'clock at night. That episode was not suitable for children."

Fontana's next tasks on the show were a number of re-writes to scripts which were not working. "I did a major rewrite on *Lonely Among Us* because it was going to be scrapped. I outlined my idea which was to have the creature move from the Doctor to Geordi to whoever and finally have it settle in the Captain. When he was restored to normal, my idea was that this creature has been such a part of him that when they ask him how he feels, he says he feels lonely. That line was taken out and I felt that lessened the impact of this adventure on the Captain. I did have fun with the sub-story about the alien ambassadors eating one another though!

"I also did a major re-write on *Too Short A Season*. That was the one thing I did on *Next Generation* that was untouched; the way I wrote it was the way it went on the air. So, like it or not, at least it was all my work. I think it worked pretty well. It was really an

exploration of the male menopause. The changes that come to a man when he reaches forty, looks around and says, 'Hey, were am I going, where have I been and what have I done with my life?'"

Spock's Return

Even more interesting would have been a script that Fontana wanted to write but which got nipped in the bud. Fans had to wait five years until they saw Spock in *Star Trek: The Next Generation*. Fontana would have had it happen in season one.

"It was a written pitch in 1987, which was designed to be a single episode. Sarek had gone to Romulus to try and effect some kind of agreement with the Romulans. We really hadn't touched on them very much and I was always intrigued by them. The message came back that Sarek has died on Romulus.

"Spock comes aboard the Enterprise to go to get his father's body and bring it back to Vulcan for the traditional burial. When they get to Romulus, they are told that Sarek's body has been cremated, which is an absolute Vulcan 'no-no'! Of course, Spock is upset by this, and then gets a voice in his mind. It sounds like Sarek saying 'I am not dead'. The whole thing had been a trick by the Romulans to get a Starship there. They knew that, at the news of Sarek's death, a Starship would come bringing Spock and they want that Starship! They have a deal with the Ferengi to exchange goods and the Enterprise becomes the key piece in the bargain. So, Spock has to figure out a way to get Sarek out of Romulan hands, and get the Enterprise out of Romulan Space to safety.

"I thought it would have been a nice story and Herb Wright and I actually



Next Generation: Too Short A Season

pitched that idea and wrote it out as a memo. Unfortunately, we were told 'no' because Leonard Nimoy would never do television again. So we more or less forgot about it and then, of course, a version of it popped up [*Unification* from Season Five]. Maybe somebody else came to the conclusion, independently, that a story about Romulans and Spock would be a good thing to do or maybe somebody saw the memo in one of the files and forgot that they saw it — I don't know. It does prove, once again, however, that I did have the right take on *The Next Generation* and I didn't have many opportunities to prove it."

It was this lack of opportunities that finally caused Fontana to leave *Star Trek: The Next Generation* during its first year. Since then she has been freelancing but found herself drawn back to the *Star Trek* universe one more time. This time it was to provide a teleplay for *Star Trek: Deep Space Nine*. Based on a story by Peter Allen-Fields, it was originally called *Inside Out* but had its title changed to *Dax* before it was filmed. It is now available on video.

Stuart Clark

Photo Research: Mark French

Logan's Run DC Fontana co-scripted *The Innocent*



QUANTUM LEAP

THE LEAP HOME

The Plot Part I

November 25, 1969

Sam is delighted when he finds himself at his home farm in Elk Ridge, Indiana, in his own body, at the age of 16. He is overjoyed to be reunited with his parents, John and Thelma, and his little sister, Katie.

After a very welcome supper, Sam is joined by his holographic partner, Al. Al tells him that Ziggy predicts with 93.4% certainty that Sam must win an upcoming state championship basketball game which was a turning point in many people's lives. If Sam wins the game on Friday, he will leap.

Sam, however, sees the leap as a chance to prevent all the tragedies which struck his family: John's death in 1972 from lung cancer; Katie's doomed marriage to an alcoholic named Chuck; and his brother Tom's death in Vietnam. Reluctantly, Al tells Sam, "You can't change something that isn't meant to be changed," and reminds Sam of his failed attempt to prevent Al's first wife, Beth, from remarrying while the Admiral was missing in action in Vietnam.

The next morning Sam attempts to convert his father to a healthier lifestyle, but only upsets him. He then joins his friends at basketball practice, and is reunited with his brother Tom. Later, while on a hunt, Sam desperately attempts to prevent his brother from going to Vietnam, and tells him he can see into the future. He then illustrates his point by accurately predicting Tom will hit his first target, but miss the second.

Consulting a doctor, the Beckett family is advised to ignore Sam's 'troubled' imagination. However, when Sam sings John Lennon's song *Imagine* to Katie, his sister starts to believe his story and bursts into tears, forcing a confrontation between Sam and his family. Al tells him "You're not changing their future, Sam, all you're doing is making their present miserable."



Disguised by costume and make-up, Scott Bakula plays Sam's father John Beckett

Reluctantly, the Time-travelling scientist tells his family he's making it all up, and runs into the cornfields.

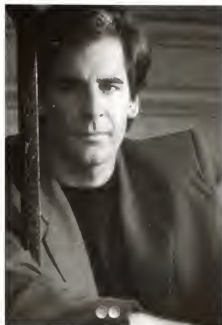
Al follows, via the Imaging Chamber, and tells his partner he did the right thing. "I always do the right thing, Al, and where does it get me?" Sam replies bitterly. "Why can I save strangers and not the people I love?" When Al cannot answer him, Sam shouts into the air "Well, I'm not going to do it anymore. You hear that, whoever you are, whatever you are, I'm not doing it anymore, I quit!"

Al, however, manages to talk the scientist to his senses by telling him, "I'd give anything to see my father and my sister for



Opposite page: Leaping into the jungle of Vietnam, Sam attempts to save his brother's life





Sam Beckett
in sombre mood

a few days, to talk to them again, laugh with them again, tell them I love them."

After enjoying the family Thanksgiving meal, Sam and Tom practise some basketball shots in the yard, and Sam offers his elder brother a trade: if Sam's team wins the game, Tom must crawl into the deepest hole he can find and stay in it for 24 hours on April 8th, 1970, the day Tom is destined to die. Tom half-heartedly agrees.

At the game, Sam is supported by his family in the audience. Before scoring the winning basket, he looks to his father and says goodbye. Winning the match with a shot Tom had taught him, Sam changes many lives for the better — but Al tells him his family's fates are sealed. Sam desperately cries out to his brother Tom as he leaps...

Part II - Vietnam

April 7, 1970

Sam finds himself as Signalman Second Class Herbert 'Magic' Williams, the "good luck charm" in a Navy Seal Unit. Disoriented by the leap, Sam unintentionally saves his team while on a mission, and is further shocked when he sees his Unit's leader — Lt Tom Beckett.

Returning to base, the Unit is met by Colonel Deke and Maggie Dawson, a beautiful reporter. Tom is unhappy to learn that the Colonel wants Maggie to accompany his next mission. While Tom and Deke argue, Sam is joined by Al in full dress uniform. According to Ziggy, Sam must complete the Unit's next mission — 'Operation Lazarus,' the mission which cost Tom Beckett his life. Sam, however, remains determined to save

Tom's life, no matter what it takes.

That night, Al interrupts a party to tell Sam that a sapper attack is about to take place, and Ziggy predicts with 52% accuracy that Sam's mission is to save the colonel. If Ziggy is right, Al points out, Sam will save the colonel and leap, leaving Tom to die the following day.

Sam nevertheless does his duty and informs his team of the sapper attack.

Al and Sam are thus perplexed when the sapper attack does not take place. As Sam secures from battle stations, he is curious that the base's radio frequency has been altered. His thoughts are soon interrupted by Maggie, who is still desperate to join the mission. "No good journalist wouldn't sell her soul for a Pulitzer," she tells him suggestively. Al is shocked when Sam seems to succumb to Maggie's charm, but afterwards Sam explains that if Maggie accompanies the Unit, Al will be able to read her story and learn the fate of the mission.

The following morning, as the Unit heads for its mission via helicopter, Tom reveals the mission — to rescue two or three American prisoners of war. Al then joins Sam and tells him that not only were the POWs never rescued but in their new history Maggie was also killed. Al, however, calms Sam by telling him, "Just remember you've got an ace in the hole — me!"

The Unit embarks on the mission, led by a Vietnamese informer called Ti-Ti and Tom, while Maggie disobeys orders and chases behind. As Sam and Doc cover the rear, Sam suddenly realizes that the base's radio had been tuned to an enemy frequency, and that Tom is heading for a trap. Sam ignores the possibility of rescuing the POWs and with Al's help, finds the ambush and at the last second saves his brother Tom from being shot by Ti-Ti.

As the Unit returns safely to their helicopter, they are unaware that Maggie is behind them, and cannot prevent her death. As she dies, Maggie sees Al and gives Sam her roll of film, with the words "Pulitzer Prize".

Back at base, the squadron celebrates their survival while Sam blames himself for Maggie's death. Colonel Deke enters with her photos, the best of which is destined to win the Pulitzer Prize. Flicking through, Sam cannot believe it when the photo of the POW is of his best friend, Al Calavici. The painful truth dawns on Sam: Maggie traded her life for her Pulitzer prize, and Al sacrificed both his freedom and his marriage for Tom's life. Al tells him, "What the hell, I get repatriated in five years. Besides, I was free — up here, I was always free," pointing to his mind.

As the clock strikes midnight, Tom cheers and runs over to Sam and tells him,

"It's twelve o'clock and I'm alive — thanks to you little brother."

Sam leaps...

Credits

Dr Sam Beckett.....	Scott Bakula
Al Calavici.....	Dean Stockwell
Tom Beckett.....	David Newsom
Maggie Dawson ..	Andrea Thompson
Colonel Deke.....	Ernie Lively
Thelma Beckett.....	Caroline Kava
Katie Beckett.....	Olivia Burnette
Dempsey.....	David Hayward
Doc.....	Rich Whiteside
Coach Donnelly.....	Mik Scriba
Dr Berger.....	Niles Brewster
Ti-Ti.....	Tia Carrere
Sibby.....	Ethan Wilson
Herky.....	Matthew Graesser
No Nose Pruitt.....	John L Tuell
Blaster.....	Patrick Warburton
Choo Choo.....	Rodney Kageyama
Cheerleaders.....	Hannah Cutrona,
.....	Mia-Lis Kuniholm
Sam (aged 16).....	Adam Affonso
Herbert 'Magic' Williams	
.....	Christopher Kirby
John Samuel Beckett...	Scott Bakula

Writer/creator	Donald P Bellisario
Co-Executive Producers	
.....	Deborah Pratt, Michael Zinberg,
.....	Chas Floyd Johnson
Supervising producers	
.....	Harker Wade, Robert Wolterstorff
Photography ..	Michael Watkins, ASC
Music.....	Velton Ray Bunch
Theme Music.....	Mike Post
Directors.....	Joe Napolitano,
.....	Michael Zinberg

The hologram of Al the Observer,
Sam's only link with his own time



Background

The Leap Home is rightly considered to be one of **Quantum Leap**'s very finest instalments. It boasts a gripping and touching storyline, excellent direction and production design, typically first-rate performances from Scott Bakula and Dean Stockwell, and a poignant conclusion. The episode fulfilled a wish for viewers who had been teased about Sam's background from the very first episode, although ultimately *The Leap Home* became a pivotal story for Al's character, continuing a story-arc begun by season two's outstanding *M.I.A.* and concluded by Sam's final leap in *Mirror Image*.

Part I of *The Leap Home* was filmed at Universal Studios in July 1990. The set depicting the Beckett farm had previously been used in the second season episode *The Americanization of Muchiko* and the 1989 Kevin Costner smash *Field of Dreams*. *Part I* took ten days to shoot, due to Scott Bakula's dual role which required extensive optical design and make-up. The typical filming schedule for each episode was between 40 and 70 hours Monday to Saturday, and often Sunday. This gruelling schedule was particularly exhausting for Bakula, who missed only two days filming over the course of the show's first four years!

Part II was filmed in Norco, a town 50 miles East of Los Angeles. The studio imposed a '30 mile zone' rule restricting location filming to within a 30 mile radius of Universal studios, but after considering many options — including planting a jungle! — the rule was broken in this instance. The standard budget for an episode of **Quantum Leap** was between \$1.3-\$1.5 million, and the total budget for both instalments was estimated at well over \$3 million.

The Leap Home proved to be both a commercial and critical success, as it received high viewing figures and was nominated for a number of awards. Michael Watkins won the prestigious best cinematography Emmy award for the second consecutive year, having previously won for season two's *Pool Hall Blues*. *Part I* was awarded an Emmy for best makeup while co-executive producer Michael Zinberg won the Director's guild of America Award for his work on *Part II*. In front of the camera, Dean Stockwell collected a Golden Globe for his portrayal of Al during season three, a prize awarded to his co-star Scott Bakula the following year. Bakula also collected the Viewer's Quality Television Award for best actor for four consecutive years, in recognition of his work in seasons two to five.

The guest cast included Caroline Kava (Thelma Beckett), a veteran of film and television who may be familiar to *TV Zone* readers from the **Star Trek: The Next Generation** episode *Ethics*, and Andrea Thompson (Maggie Dawson) who plays telepath Talia Winters in the first season of *Babylon 5*. Scott Bakula took over from Alexander Newell who played Tom Beckett in the pilot episode and reprised this role in the fifth season's *Promised Land*, which he also directed. For Tia Carrere (Ti-Ti) *The Leap Home* was her big break, and the actress found stardom two years later in *Wayne's World*.

Other graduates from **Quantum Leap** include **Beverly Hills 90210**'s Jason Priestly (*Caukaze Kid*) **Deep Space Nine**'s Terry Farrell (*A Leap for Lisa*) and *seaQuest*'s John D'Aquino (*Jimmy, Deliver us from Evil*, *Mirror Image*) to name but a few.

The Leap Home began **Quantum Leap**'s

third season, and was first broadcast on September 28th and October 5th 1990 in America, and 7th and 14th April 1992 in Britain. A video release is likely, given the success of selected releases from the show's first and second seasons in the USA. In the meantime, the **Quantum Leap** CD contains Ray Elton Bunch's moving theme for Sam entitled *The Leap Home Suite* and Scott Bakula's rendition of *Inagine*.

As for the show itself, while Scott Bakula, Dean Stockwell and Donald Belisario have all expressed a desire to continue making **Quantum Leap** in some form or another, sadly no buyer of this extremely expensive show has been found, and its loyal fan movement is currently petitioning Universal Studios for **Quantum Leap: The Motion Picture**. As always, only time will tell.

David Bassom

Additional Research: Margaret Colchin

Photo research: Mark Dickson

Scott Bakula as the brilliant physicist Doctor Sam Beckett



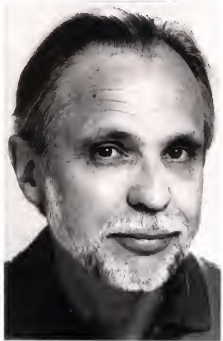
TERENCE LODGE

TERENCE LODGE was born and educated in the Midlands. By his own admission not an 'academic', he turned to acting through a love for literature and a starring role as Prospero in a school production of *The Tempest*. He attended Birmingham Drama School for a term, then went to work in the Grand Theatre, Wolverhampton, progressing from Assistant Stage Manager to actor. After several years in Rep, playing "a new character every fortnight for nine months of the year", Terence entered television in 1959 in the acclaimed BBC Shakespeare production *An Age of Kings* alongside Robert Hardy and Sean Connery.

He has since appeared as an invaluable and chameleon-like character actor in such famous and long-running series as *Jason King*, *Z-Cars*, *The Troubleshooters*, and *The Onedin Line*, with no less than three separate roles in *Doctor Who*. He entered the telefantasy genre in 1963, with two episodes of *The Avengers*, *The Man With Two Shadows* and *The Wringer*.

The Avengers

"My episodes of *The Avengers* were done towards the end of the time when it was made on video. It was very much catching the feeling of the times. Patrick Macnee was the most amiable, professional man; totally calm, collected, 'in charge' — I got the impression that he was quite heavily involved behind the scenes, you heard him talking to the producers, that sort of thing. He had a lot of say in the scripts and the continuity of his character,



Terence Lodge

and he was very concerned with making the change from video to film, which everyone knew was vital for American sales. There was no doubt that this was what they had in mind. Honor Blackman was leaving, so it was to be a new series, on film, and pitched for America.

"*The Avengers* was my first introduction to commercial television, which was a completely different set-up to the BBC. Don Leaver, the director of the two episodes I did, was a protégé of Sydney Newman from the *Armchair Theatre* days, and there was a lot of reference to that. It was a great shock to discover the leeway we were given with the scripts. Working

for the BBC, with things like *Doctor Who*, any adjustment to the script was done long before we ever saw it in rehearsals. For *The Man With Two Shadows*, I was supposed to be brainwashed, so the part was very personal; I worked through the scene with Don and in the end practically wrote the part for myself.

"As a result of that episode, Richard Bates, who was Script Editor on *The Avengers*, got me to write a pilot for a new series called *Public Eye* starring Alfred Burke. The script ultimately wasn't used, although I did get paid for it!

"*The Avengers* wasn't actually 'live', but recording time was at a premium, so there were only two recording breaks for commercials. It was basically the same as a stage show — there was still that same excitement, although poor Honor Blackman used to be rushing around changing costumes in the breaks! She was a beautiful woman, and great fun to work with. I found myself far more typecast then. I was either the pathetic brainwashed victim, or the villain. I did both for *The Avengers*, and I was brainwashed again in *Doctor Who*. In *The Wringer*, I was the villain — a psychotic in charge of the brainwashing unit, a sort of forerunner of *The Prisoner*. Peter Sallis was the victim in that one, Paul Whitsun-Jones was in it, and Barry Letts.

Who Connection

"When I later got the call to do *Carnival of Monsters*, I thought, 'Whatever's this?' — I didn't even have to audition for it. Of course it was Barry Letts, who'd remembered me from *The Avengers*. Barry was always keen to direct actors that he'd worked alongside. It's easier for a director to tell actors what to do if he has been an actor himself.

Barry was always very loyal to his actors. I worked on several things with him after *Doctor Who*, his 'Sunday Classics', *David Copperfield*, right up to his video production of *Alice in Wonderland* which was full of *Doctor Who* players; Lis Sladen, Brian Niller, Roy Skelton and Michael Wisher. It was a real get-together of the old crew!

In the *Avengers* episode *The Wringer*, Terence Lodge was the psychotic in charge of a brainwashing unit



"I remember my first **Doctor Who**, *The Macra Terror*, because my agent, who was very new at the time, accused me of doing my 'Laurence Olivier' act. Apparently I got very excited at one point and started barking like Olivier, so I can't wait to hear the tapes! It was quite a good piece from my point of view. The script had lots of subtexts that people have picked up on, like they do with *Star Trek*.

"I remember doing lots and lots of location work in a quarry, being chased by guards. There were pools of water in this quarry, and we had to throw ourselves or drag ourselves through these pools of water. I remember the director John Davies asking us to 'make it look good', and afterwards he produced a bottle of BBC brandy, which was very good news.

Peter Jeffrey was in charge of the colony in *The Macra Terror*. I recently worked with him on a *Sherlock Holmes* for CBS, but we approached each other as two people who had never worked together before! I wonder if he remembered me and was too tactful to say?

Gertan Klauber [also in *The Macra Terror*] and I were at Birmingham Drama School together. He actually stole my first drama-school girlfriend — just upped and married her!

"John Davies and I were in *Pericles*, *Prince of Tyre* at the Birmingham Rep — *Pericles* was played by Richard Pasco. I didn't see John again until years later when I bumped into him at the BBC. I said to him, 'What are you doing these days?' and he said, 'I'm on the staff...' Very shortly after that that he rang my agent and asked me to do *The Macra Terror*.

"**Doctor Who** wasn't regarded as a children's programme in those days. Certainly not with people like John Davies and Innes Lloyd on it. *The Macra Terror* was very much 'another part', but a nice part, a nice meaty part. I hadn't worked with Troughton before, but he was one of those actors that you wanted to work with very much, because he was such a master of his craft.

"I don't know a lot about Pat's feelings for the role of **Doctor Who**, but I felt he was very secure in the part so soon after taking it on. He brought this weight of television acting experience with him. It was another television job for him, but no less or more than any of the others: Quilp, Paul of Tarsus, all those things. He had a great philosophy about television. He used to say, 'What is the point of going into the West End and shouting?' He could do a television play, be in and out in an afternoon, and have done with it. He was very comfortable in the medium. My memory now is of a very amiable man who was very easy to get on with, very professional and in that respect the job

was an unremarkable one, because you get lots of that sort of people.

I don't really remember the Macra themselves. I'm not really a 'special effects' person, and with the Macra story there didn't seem to be many effects anyway. By necessity **Doctor Who** has to be a character piece, its strengths are in the actors and the performances.

"Anneke Wills made a great impression! She was very 'up', very 'kooky', trying to be a very 'Sixties' girl. She wore these big glasses and big earrings — she looked like a **Doctor Who** girl even when she wasn't in front of the cameras, but she was making an impression with a lot of people. Michael Gough was around the studio a lot, as I remember.

Adult Who

One thing I felt about **Doctor Who** with regard to its 'adult' status was that there were budgetary differences. I felt that if it were a proper 'drama' it would have had more money spent on things like the sets. When I first saw the sets for *Carnival of Monsters* I was quite impressed. Although I didn't have a colour television the time, I remember thinking that 'my' set for *Carnival* would work very well in colour.

I could see what they were trying to do, but technically it was a nightmare. Getting all the special video effects arranged and the reverse shots took forever. You had to stand exactly on the marks — rigid — otherwise you would lose an arm or something in the colour separation. In a way the costumes helped with that. I had a sort of fibreglass 'shell', like a tortoise, which wasn't very comfortable. We got a bit stropky with Barry about them. We had to break in the middle of one particular scene, and a note came down from production which said something like 'would everyone who is coming back to continue this scene not change out of their costumes, and not drink coffee because it will spoil the make-up' — they were very worried about studio time. There was a little bit of a fracas, I'm afraid, from we actors who wanted to sit down during our coffee-breaks!

"When I was approached to do the part, we were all supposed to have masks like those creatures that you see in the loading-bay scene, so Michael Wisher, Peter Halliday and myself went in to have casts made of our faces. It was an extraordinary business, I'd not done anything like it before and it didn't help that I'm slightly claustrophobic. It seems they weren't very happy with the finished result, because just before they went into rehearsals we learnt that the masks had been cut. I was quite glad, not just because of the claustrophobia, but also because I'd realized



Accused of acting 'like Laurence Olivier' in **Doctor Who: The Macra Terror**
Photo courtesy Doctor Who Magazine



Playing more of a bumbling alien (above right, below left) in **Doctor Who: Carnival of Monsters**



Under the control of giant spiders and with unusual powers in **Doctor Who: Planet of the Spiders**





Barry Letts (right, with Paul Whitsun-Jones), later to direct Terence

that there was quite a lot of humour in the script, and I don't think that it would have worked through the masks — it was reliant on close-ups and expressions, but the costumes helped to give you this strange way of moving. You're not so aware of it on yourself, but seeing Peter Halliday coming towards you with his head held very high in his stiff collar, I realized that you looked like that too!

"Jon Pertwee involved himself with the programme very heavily. I suppose I was surprised to find such a very 'adult' actor

concerning himself so much with the show. With Troughton as I've said it was another part, but with Jon it was so much more. Lis Sladen too worked really hard at ringing the changes. She treated the part as a real advance to her career. She took it seriously, and I think that's the secret. If kids feel that they're not getting it straight, you've lost them. You've got to be honest and believe in what you're doing. Leslie Dwyer was very concerned about his role in *Carnival*; he was worried about getting it right. It was the point when he was turning over to acting after years in Music Hall and Variety, and making it as a straight actor was very important to him. Of course he did it beautifully, because he brought this wealth of experience to the role.

Regeneration View

"I remember standing next to Jon in the studio for *Planet of the Spiders* and watching his 'transformation' on the monitors. It was recorded earlier, and it was the first time Jon had seen it. That was very

strange. There was so much riding on the new guy, Tom Baker — there was a question mark hanging over the whole show. Of course, Tom made the part his own and was a spectacular success. *Spiders* was a much easier role for me. I was playing a human [Moss] so there was no special costume, and I was part of an ensemble.

"Television drama is now completely different to the early days. So much of it is done on film, which makes for a great result, but it's more like film-making than television. Everything is going for realism — not using actors. You are getting to the stage where you'll get a vicar to play the vicar rather than Peter Halliday to play the vicar. Casting directors have all the power now. In the *Doctor Who* days, the director, who was usually a friend and knew your work, would say, 'Would you like to have a go at this part?'. Nowadays it is, 'You play these kinds of parts, don't you?' Everything is being categorised.

I wish they were still doing *Doctor Who*. I'd love to do one again...

David Miller

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LOOKING TO THE FUTURE

PAUL CORNELL

THE name Paul Cornell is practically synonymous with Virgin's range of *New Adventures* books. After all, he wrote *Revelation*, the concluding part of the Timewyrm tetralogy, which launched the series in the first place; he was responsible for the introduction of Bernice in *Love and War*; and in *No Future*, he ties up all the loose ends in the Alternative Universe Cycle, finally revealing the identity of the mysterious being from the Doctor's past who has been altering the Time Lord's timeline for his own devious ends.

With such credentials, it's hardly surprising that Cornell started off as a fan and a regular contributor to fan fiction magazines in the early Eighties. He began writing for Davison, and then did some work for the Sixth Doctor, before being in the position of writing for McCoy just when Virgin were looking for original *Who*-related fiction.

Betrays

Along with most of the other *New Adventures*, his work can hardly be classified as traditional *Who*. While he might have escaped the attention the tabloids gave to the 'sexy' *Genesis*, or the 'druggy' *Left-Handed Hummingbird*, all his work has been definitely adult, tackling subjects such as love, war and AIDS in a sensible and intelligent manner. Many disgruntled fans, however, say that the *New Adventures* betray the original spirit of *Doctor Who*. What does he have to say about that?

"I think they're right!" he says, only half-jokingly, before wisely qualifying the statement. "In the *New Adventures* we're free to do things that the tv series might have dreamt of but couldn't do. We're no longer constrained by budget."

"Given that, there are only two routes you can go. You can do 'Nevertheless' *Doctor Who* Adventures — and the only person who can do those now is Terrance Dicks, who is the King of what we do; or you can attempt something original and new which is what most of us are trying to do. Unless you're Terrance Dicks, there's no fun in trying to be 'traditional' because you can't produce the same spin as Terrance manages."

Which begs the question, why is he about to write *Goth Opera*, a *Missing Adventure*, featuring the fifth Doctor? The *Missing Adventures*, after all, are supposed to remain much truer to the conception of the tv *Doctor Who*.

"I tried not to," he protests. "I changed the proposal from being Tom Baker to Davison — the Doctor I first started fan fiction for — in the hope they wouldn't take it up, but nevertheless they did it anyway. I even tried to persuade them to put out Gareth Roberts' *Missing Adventure* first, which is where it deserves to be, but with no luck."

Crossover

"But the fact that they asked me to do a crossover with Terrance's *Blood Harvest* meant that I couldn't refuse them. *Goth Opera* is a direct lead-on from Terrance's book. It even features the same villainess."

He says that his novel is an "exact sequel" to Dicks' "gorgeous" book, and since *Blood Harvest* features the Seventh Doctor and *Goth Opera* the fifth, it would appear that some crossing of the Time lines might just be in order...

The Fifth Doctor...



Perhaps Cornell's most positive and enduring contribution to *Who* mythology is the introduction of Bernice Summerfield. As writers have become disillusioned with the revamped Ace, they have discovered a great new character in Benny. Nigel Robinson, Daniel Blythe and Kate Orman, amongst others, have said how much they like writing for the character. So how did Benny, who in the original writer's guides was presented as something of a cross between Emmas Peel and Thomson, come about?

"Bernice is my female alter ego. She expresses the things I want expressed in the *New Adventures*," Cornell says, and he's impressed with the way she's been treated by subsequent writers. He's pleased at having created a totally original character, a mature, independent woman, who has now taken on a life of her own.

"She has a life away from me now, and I'm really pleased that I've created a character who can stand on her own two feet and still survive."

And what about Ace, I ask finally.

"Who's Ace?"

And so say all of us.

Robin Turner

...due to meet the Seventh? Photos © D. Payne





NB: Release dates subject to change

**STAR TREK
THE NEXT GENERATION
Here There Be Dragons**
by John Peel
Publisher: Titan
Price: £3.99
Published: Dec 9th '93

JOHAN PEEL is a name familiar to many *Doctor Who* fans; his four Dalek novelizations and his new *Adventure* received less than glowing praise, so I approached his first venture into Pocket Books' *The Next Generation* line with not a little trepidation.

Rescuing an alleged Federation agent from a mysterious starship which then self-destructs, Picard is intrigued to learn of a civilization living on a world deep within a cloud of deadly radiation. The planet was originally seeded by the legendary Preservers (see the Classic *Trek*, *The Paradise Syndrome*), and these mythic beings have constructed a way in...

The Enterprise does discover a planet, the inhabitants of which were lifted from

Thirteenth Century Germany, but they are still living the same feudal existence. The Preservers made a mistake, neglecting the presence of huge, firebreathing reptiles that prowl the surface... dragons.

I shouldn't have worried about Peel's abilities: *Here There Be Dragons* is a brilliantly paced, exciting read. As well as capturing the regulars perfectly, he has given the huge cast of supporting characters the same attention, from the disgusting duke with libidinous designs on Ro to the noble knight, Kirsch.

Peel describes the stagnant society of Diesen with loving care. The plot is simple, but given some of the overblown storylines I've read recently, this is a benefit. Perhaps the only negative criticism I can hurl is the similarity between this book and two earlier ones in the range, *Masques* and *A Call to Darkness*, with stagnant civilizations resembling ancient Earth. Actually, I do have another gripe: the Preservers. I just wanted to find out more than the tantalizing gobbets that Peel throws our way.

These are minor quibbles, however. *Here There Be Dragons* is one of the best *Next Generation* books in ages, and also the last from Titan, as Pocket Books, who publish all the *Trek* lines in the States, take over publishing in Britain from now on. An excellent book to look out with.

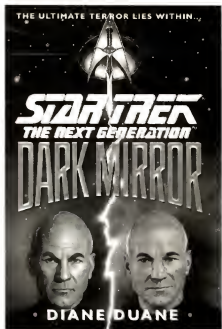
Craig Hinton

**STAR TREK
THE NEXT GENERATION
Dark Mirror**
by Diane Duane
Publisher: Simon and Schuster
Price: £9.99
Published: Dec 9th '93

DIANE DUANE, on the other hand, is an author who comes with glowing credentials. From the splendour of *Spock's World* to her treatise on the Romulans, *The Romulan Way*, all her past offerings have been exceptional. And then *Dark Mirror* comes along...

A century ago, four members of the original Enterprise were transported to a parallel dimension where they had brutal, vicious counterparts (*Mirror, Mirror*). The incident became a minor footnote in Federation history, in our Universe that is...

In the Twenty-Fourth Century, the Enterprise-D is snared by a mysterious vessel. A saboteur beamed over from the other ship is the double of an Enterprise crew member. You see, the other Universe did not ignore the incident. Over the last hundred years, they have conquered all



available worlds... in their dimension. Using their own version of the Enterprise, they seek to hijack the ship, as precursor to an extra-dimensional invasion...

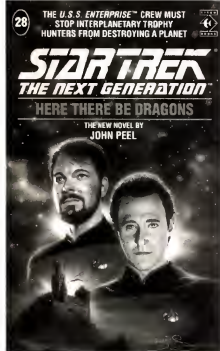
Sounds good, doesn't it? I'm sad to say that *Dark Mirror* doesn't quite live up to expectations. The concept of the evil empire, with twisted versions of all our favourites, is too good to waste... and *Dark Mirror* doesn't waste it. But nor does it do it justice.

I cannot fault Duane's writing: her characterization is unsurpassed, with the dark versions ranging from chilling — the ambitious Riker, after the captivity — to the downright evil Deanna Troi, using her Betazed powers in ways quite unbecoming a counsellor. Chuck in the cruel Picard, with his Captain's woman (what a surprise she is!) and you've got a rich cast with which to play. And play they do, with panache.

I'm afraid that the plot is at fault here. It just fails to deliver anything meaty or original. As a rehash of *Mirror, Mirror*, it's successful: the same idea of the 'proper' crew members trying to infiltrate their duplicates' ship, but, apart from a few sparkling ideas — the stagnation of the Empire, the fate of the other Spock, the early missions of the ISS Enterprise-D (destroying Farpoint station, for example) — there isn't anything really new to get your teeth into.

A few years ago, DC Comics' *Star Trek* title ran the *Mirror Universe Saga*, where the other Universe sent their version of the original Enterprise into our dimension for very similar reasons. But the story wasn't a retreat of *Mirror, Mirror*, and threw an entirely different light on the alternate Enterprise.

Don't get me wrong: *Dark Mirror* is a good book, but given Duane's track record, and compared with the other hardback *Next Generation* books such as



Imzadi and *The Dragon's Heart*, this one leaves you wanting more.

Craig Hinton

STAR TREK DEEP SPACE NINE

The Big Game

by Sandy Schofield

Publisher: Titan

Price: £4.50

Published: Nov 25th '93

AS Quark prepares his bar for the greatest poker tournament in the Galaxy, DS9 is rocked by mysterious energy waves which are having a deleterious effect on all systems. The waves are destructive enough to cause all sorts of mischief to the Cardassian warships skulking about, and the small fleet of Bajoran vessels which suspect the waves to be the precursor to a Cardassian attack. Word arrives that a ruthless murderer has arrived for the poker game, and then one of the players is murdered. With Romulans rubbing shoulders with Klingons and Cardassians, it is up to Odo to try to keep an eye on things, while Bashir sees himself as a card-playing rake...

So, is *The Big Game* in the same league as the others? The husband and wife team which comprise Sandy Schofield have just about got a grip on the characters, but, without exception, they all seem slightly shallow. Each character's major quality seems to have been picked and just expanded upon. Even the supporting cast of exotic aliens seem flat and cyphered for the majority of the time: besides a clutch of new creations, the reappearances of the Grand Nagus, everybody's favourite Klingon sisters, Lursa and B'Etor, and the Time traveller Ramsnussen add nothing to the story except a distasteful 'fanboy' feeling.

Lacking the wonderful humour of Peter David, or the heavyweight thrust of K W Jeter, *The Big Game* does move at quite a pace. The problem is it doesn't actually go anywhere until halfway through. The first 150 pages see the characters chasing around in circles, doing lots and lots of things... achieving nothing. Other books have had these flaws and come through with flying colours. I suppose my gripe with this is the almost obscene obsession with poker throughout. Having no interest in the game, I found this distracting at best, and positively off-putting at worst.

The Big Game has its moments, but they are few and far between. I'd advise you to start on page 160 and take it from there.

Craig Hinton



DOCTOR WHO The New Adventures No Future

by Paul Cornell
Publisher: Virgin

Price: £4.50

Published: Feb 17th

PAUL CORNELL's third *New Adventure* is an accomplished, engaging read, more of a nostalgia trip than a continuity binge, although the latter does make its presence amply felt.

It's very noticeable how much the recent novels set each other up, with the red-clad woman from Ace's dreams, and the room in the TARDIS Ace cannot enter, among the references from previous books which are resolved, if not entirely explained here. The identity of the mysterious figure from the Doctor's past (the one who's been manipulating his life in a series of parallel worlds) is cleared up — and some rather tortuous reasoning is needed to justify it being the Monk — and the finale seems to settle the various antagonisms between the TARDIS crew.

Paul Cornell's apparent influences include a love of 70s' punk music, although as with Kate Orman's treatment of the 60s two books back, his depiction seems somewhat second-hand. However, the excursion with Bernice and the Doctor into the Mediasphere (which seems very like the Land of Fiction) is nostalgically amusing, if somewhat self-indulgent (Cornell co-wrote the recent *Classic British TV*). As

with Jim Mortimore's *Blood Heat*, the Brigadier and RSM Benton are central characters, although here the Brigadier is more familiar, despite him having adopted Buddhism, which is convenient for the plot but implausible. The Monk's reincarnation as Richard Branson clone Robert Bertram is believable, yet his being our devilish mastermind is less so. As for capturing Chronovores — well, it all seems a bit extreme...

The problem with books dwelling on the past is that there is too much reliance on established characters at the expense of original characterization, but Cornell goes some way to avoid that trap. His new characters include Danny Pain, a punk rocker who turns out to be a sensitive, regular guy (he sleeps with Bernice, platonically, and unloads a long, poignant confession on Ace about a harrowing experience with a girl), and Alex Pike, a UNIT soldier who is not all he seems.

The narrative keeps going at a fair old pace, and the storyline is complex, featuring the usual cod-psychology and wearisome New Age sub-PC bollocks. However, although the continuity references are well-integrated with the plot, it is this sort of emphasis which will keep the *New Adventures* within the bounds of fan fiction, rather than mainstream SF writing...

Andrew Martin

THE AVENGERS

Volumes 4-6

Lumiere Video

Price: £10.99 each

Released: Nov '93

LUMIERE continue their ongoing project of releasing all *The Avengers* episodes on video, and judging by the success of the previous volumes in the series, these long-awaited and much-hyped *Avengers* videos are selling like — well, like long-awaited and much-hyped *Avengers* videos.

Of these three releases, Volume Four is the one which is as indispensable to any collection as a steel-rimmed bowler hat is to a top-secret agent. *Death at Bargain Prices*, the first title on the video, involves Mrs Peel as a shop assistant in a department store which just happens to have been turned into a giant atomic bomb. It's a typical quirky romp which will make you think twice about going into Woolworth's again, but it's easily overshadowed by its companion story, *Escape in Time*.

With mad Chinese barbers, and a 'time-machine' which owes less to *Doctor Who*'s TARDIS and much more to the



psychedelic op-art of 1966, it's a brilliant piece of stylised 60s' nonsense. Full of in-jokes, and with a wonderful soundtrack, it's a contender for the title of best *Avengers* story of all time, and a wonderful introduction for those who still can't quite understand why *The Avengers* remains one of the most fondly-remembered tv shows ever.

In *Escape in Time* Mrs Peel was trapped in the stocks, so it's only fitting that in *Too Many Christmas Trees*, the black-and-white story of Volume Five, Steed finds himself at the guillotine. This time our two heroes find themselves in a mansion at Christmas, as three diabolical masterminds attempt to enter Steed's mind to gain some top-secret information.

Christmas Trees is coupled with the colour *The Joker*, and stars Peter Jeffries, a stalwart of the series, as the villain. It's hardly perfect and reaches its conclusion much too quickly, but it's remarkable for being a genuinely frightening *Avengers* story. Mrs Peel finds herself trapped in (yet another) country mansion, by an unknown adversary. Her indignation and frustration soon turn to terror as she is haunted by an enemy she cannot see, but who seems to be all around her. It's a great exercise in suspense, and *The Joker* also makes use of the playing card imagery which has always been a part of *The Avengers*.

The sixth volume is the weakest of the current set of releases, but it's still vastly superior to much of what was being shown in what has become known, rightly or wrongly, as the Golden Age of British tv. *The Gravediggers* is a black-and-white investigation into the connection between a firm of undertakers and the country's early-

warning radar system against nuclear attack; *The Living Dead*, starring Julian Glover, sees our heroes investigating ghosts and — surprise, surprise — nuclear attacks.

The latter also features two organizations called Friends of Ghosts, and Scientific Measurement of Ghosts, known respectively as Fog and Smog.

Any tv series which could get away with that, as *The Avengers* did so superbly, could get away with anything.

Nigel Robinson

DOCTOR WHO Planet of the Daleks BBC Television Broadcast Nov/Dec '93

IN 1973 Terry Nation returned to script writing for *Doctor Who*, after a break of eight years. On the strength of *Planet of the Daleks*, he obviously hadn't spent any time thinking up new ideas. *Planet* is a shameless re-hash of what had gone before. It's all there; hostile jungles, invisible monsters, daring escapes from Dalek prisons, and plans to conquer the Universe... and it's tremendously entertaining.

It's almost a model *Doctor Who* production, with a script which can never be served by the budget. Rebec says that there are ten thousand Daleks on the planet, but the viewer knows full well he's only going to see six at the most. And there are plenty of creaky moments, from Katy Manning so obviously waiting for a boulder to drop on her head in episode four, to the animal eyes on the Plain of Stones — so reminiscent of spooky scenes from *Scooby Doo*.

Planet of the Daleks is perfect fodder for an anniversary airing, with enough effective

set-pieces in there to keep at least some viewers away from *Coronation Street*. For all its faults, it retains attention with such marvellous moments as the daring journey through the tunnels of the ice volcano, the upwardly mobile escape from the Dalek base, and episode five's battle with two Daleks on location.

Each episode was preceded by a five minute segment to celebrate the show's anniversary. The study of the history of the Police Box, the meeting with faces behind the monsters, and the examination of the Master and UNIT were spot-on, and would appeal to fans and casual viewers alike. The second to be transmitted, a ploddingly-cut look at the nonsensical prices *Doctor Who* merchandise can fetch, was populated by anorak types and went well beyond the border of obsessiveness. Likewise the third, a discussion of the junking of old episodes, was ruined by the ramblings of fanatics, although it was interesting to note that the BBC put the blame for their own short-sighted actions on "financial pressures".

It's quite heartwarming that the BBC have made so much effort to celebrate the show's anniversary, with a feast of documentary material and a worthy repeat. In fact, they've done everything short of producing a new story...

Matthew Cooke

STARK 3 Episodes BBC Television Broadcast Dec '93

NOTHING makes television more watchable than a decent disaster, and *Stark's* disaster is an ecological apocalypse — the world choking under the poisons of modern society.

Battling an army of Daleks in *Doctor Who: Planet of the Daleks* Photo © BBC





Stark Photo © BBC/

Ben Elton has adapted his own best-selling book for this BBC/Australian co-production, and also plays the lead role, in a departure from his fast-talking comic image that could potentially have been quite damaging.

Would-be Brit writer CD (that's Colin Dobson, played by Elton) is living in Australia and desperate to bed the ravishing Rachel (Jacqueline McKenzie) — but she doesn't 'do sex'. Meanwhile, in Los Angeles, a gathering of financial giants from across the globe make a proposal to Australian magnate Sylvester Morgan (Colin Prieels).

They want him to procure a territory in Western Australia, which they declare is rich in Uranium deposits. The presence of so many moguls in one place stimulates the curiosity of Wall Street journalist Chrissie (Deborah-Lee Purness), who deduces that they have stimulated the worldwide financial crash, and she subsequently becomes a target for liquidation.

Morgan buys the Aborigines off the land, but not before discredited tycoon Ocker Tyron has applied some brute force to the community. This intimidation alerts Rachel, and with CD in tow, she sets about uncovering Morgan's scheme. Then Morgan learns the truth from the spokesman of the Stark Conspiracy, De Quincey (John Neville). Their strategy is a response to the fact that the world is dying from Total Toxic Overload...

This is television at its most watchable;

tightly plotted, with sharp dialogue and a plot which changes direction on numerous occasion without ever losing credibility. There are some remarkable larger-than-life characters, from the heroine-pumping British aristocrat De Quincey, to Sixties' throwbacks Karen (Fiona Press), Zimmerman (Derrick O'Connor) and Walter (Bill Wallis).

The imagery is startling and sobering, with the ramifications of TTO epitomized by the unbreathable fumes of Los Angeles, the litter-ridden beaches of Australia and the chemically polluted seas. And should the more upbeat climax leave the viewer with a feeling of confidence, the epilogue, voiced by De Quincey, immediately kindles a response of insecurity.

There's no denying that **Stark** is Elton's show, and he certainly gives a qualified performance as CD. True, at times he's a little too large for the small screen, but nevertheless he has cleared the hurdle into dramatic television. As a proven comic, author, scriptwriter and actor, his continued rise provokes admiration — and just a small twinge of nausea.

Stark was a ray of Aussie sunshine during the long winter nights — with a distinct lack of ozone layer, of course.

David Richardson



THE NORTHERN EXPOSURE BOOK
by Louis Chunovic
Publisher: Bantam
Price: £12.99
Published: 16th Dec '93

EVERYTHING you want to know about the surprise hit show set in the small but eccentric Alaskan town of Cicely.

The episode guide section of the book appears to be drawn primarily from the official publicity material. Although the writers and directors are all credited, only the main guest cast are listed within the episode synopsis. As the book is a reprint of an American publication, the episode guide details the shows from the first half of Season Four, yet to be screened by Channel Four in the UK. So if you don't want to know what happens in advance — no peeping!

Particularly noteworthy is the separate section devoted to the music used in the show which includes such diverse artists as Danny Kae and Mozart. This chapter could prove to be particular useful in

tracking down that elusive tune that just won't go away.

The bulk of the book is taken up by a detailed behind-the-scenes account of the making of an episode and interviews with all of the main cast. This is by far the most interesting aspect of the book and is obviously the section that Chunovic has made the greatest effort with.

The book is well illustrated throughout with a wealth of photographs including many behind-the-scenes shots and also several design drawings for props and sets. It is particularly pleasing to see a show that doesn't have its roots in Science Fiction and Fantasy given its own book as unfortunately this seldom seems to happen.

John Ainsworth

THE NITPICKER'S GUIDE FOR NEXT GENERATION TREKKERS
by Phil Farrand
Publisher: Titan Books
Price: £7.99
Published: Jan 13th

COULD somebody really sit down and watch every episode of **Star Trek: The Next Generation** and make a note of each and every plot discrepancy, continuity cock-up and production blunder? Well, yes they could and Phil Farrand has.

This large, chunky paperback is not in fact the pathetic tragedy that it may appear to be. Farrand has managed to turn the potentially dry subject matter into a hilariously witty account of the fallibility of **The Next Generation**. However, even Farrand's jovial prose style isn't always enough to wring the humour out of the more subtle production mistakes. The most ardent pedant may, on occasions, find himself frowning with the words, "for goodness sake," forming on his lips.

The Nitpicking is divided into four sections: plot oversights, changed premises, equipment oddities and continuity and production problems. The observations in some or all of these categories are presented in episode order accompanied by a synopsis and a couple of trivia questions. I found that the plot oversights category revealed the most interesting anomalies. Farrand not only throws a spotlight on the holes but quite generously proposes possible and often highly unlikely solutions.

Although *The Nitpickers Guide* tarnishes the spotless image of **Trek's** seamless Universe it does so in a most affectionate manner. It is not intended as a serious criticism of the show but is purely a way of enjoying it on another, rather less serious level.

A big thumbs up!

John Ainsworth

STAR TREK MEMORIES
by William Shatner with Chris Kreski
Publisher: Harper Collins
Price: £8.99
Published: Dec '93

‘IT STRUCK ME,’ says William Shatner in the introduction to his book, ‘that somebody should write a definitive *Star Trek* book.’ This is not it.

Star Trek Memories is just too cute to be even remotely palatable. Shatner has totally misjudged his audience and consequently succeeds only in alienating them with his patronising false sincerity and tactless flippancy. Despite his premier position in the *Star Trek* phenomenon, Shatner has always been a distant figure and with this book has proved once and for all that he has no real understanding of the show or its followers.

The controversy which surrounded the book heralds mainly from the epilogue. Shatner relates how in his research for the book he was received with hostility from several of his co-stars and how James Doohan would not receive him at all. Shatner innocently expresses his surprise and lack of comprehension that anyone, especially his closest colleagues, could think badly of him. On interviewing George Takei, Shatner discovers a side to his colleague of twenty-five years or more that he was unaware of. ‘I knew none of this,’ says Shatner, ‘and I found myself wishing that I’d taken time to “meet” George Takei years earlier.’ This begs the question, ‘Why didn’t you?’ and perhaps says rather more about Shatner than he realizes.

Despite Shatner’s claims, there is not a great deal in this book that has not already been recounted elsewhere. The off-hand approach does nothing to engender an air of scholarly thoroughness and one can’t help but question the accuracy of the few revelations that there are. One also wonders just how much of the book is genuinely Shatner and how much the work of Chris Kreski as this is never stated.

Star Trek Memories reveals rather more about Shatner than it does about *Trek* or the people that made it. For this reason alone it makes an informative read.

John Ainsworth

ON THE AIR
Screen Entertainment
2 Tapes (The Series) - ‘Sell Thru’
Out Now

IRRITATINGLY, the BBC sneakily transmitted this series from the creators of *Twin Peaks* (David Lynch and Mark Frost) late Saturday/early Sunday last year, almost before anyone was aware of what was happening.



The series fared so badly in the States that it was cancelled before the end of its first season and only *some* of the completed episodes were shown!

I suppose I can see why it failed. The central cast of characters revolved around a totally whacky 1950s' tv station (the Zoblotnick Broadcasting Company) trying to get the 'Lester Guy Show' on the air each week. There was a dumb blonde actress — and I mean *really* dumb — an incomprehensible director from the 'old country', a nervous producer and a demanding boss. On paper that might seem fairly run-of-the-mill comedy. This was not, in any form.

Lynch and Frost produced a totally surreal world, parallel to American 1950s, where anything can, and usually does, happen. Magicians do, sometimes, produce real magic, angry studio bosses can send flames down the phone-line, catastrophes turn into audience-grabbers and the smooth ex-Hollywood star Lester Guy finds tv a Hell on Earth. It was a sort of mixture of cartoon, slapstick, total bizarre-ness and, well, the Lynch/Frost touch.

The series probably failed because it is so demanding. Each episode takes many viewings before you're fairly confident you've seen and understood everything that's going on, and it's full of wry observations of television production, and the tv audience.

The first episode deals with the pilot for 'The Lester Guy Show', and how it crashes into being. From there, each episode deals, mainly, with some guest on each show, and the 'lives' of the main cast.

It's hilarious, brilliant and probably way ahead of its time.

Jan Vincent-Rudzki

21st Century Visions
Derek Meddings
Publisher: Paper Tiger
Price: £12.95 (limpbac)
Out now

A packed issue 50 meant that this was held over to this month, and now that you've some money after Christmas, this is the treat you've promised yourself.

You do have to be a fan of the Andersons' series, though, as this large-format 127-page book looks behind the scenes at the making of *Supercar*, *Fireball XL5*, *Stingray*, *Thunderbirds*, *Captain Scarlet*, *Secret Service*, *Joe 90* and *UFO*. As you would expect, the amount of material devoted to each subject increases the further forward in time we move.

The text is written by Derek Meddings, and he takes us through the evolution of his special effects skill. He has supplied many drawings and concept designs which all add greatly to the overall look and feel of the book.

I do, however, feel that the layout lets the book down slightly. The main text is widely spaced apart — giving the impression of trying to pad out to the required pages — and the type-face used is not particularly easy to read. That apart, the text itself is fascinating and informative, both from the point of view of the production of the Anderson series and also as a history of British special effects.

Jan Vincent-Rudzki

DOCTOR WHO

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